

The ART NEWS

ESTABLISHED 1902

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NO. 32 WEEKLY

PERIODICAL
LIBRARY
UNIV. OF TORONTO



SUIT OF FLUTED MAXIMILIAN ARMOR
SET OF EQUESTRIAN ARMOR

GERMAN, EARLY XVIth CENTURY
GERMAN, MIDDLE XVIth CENTURY

*Two of the rare items from the armor collection of Consal A. D. Hans C. Leiden to be sold at auction on June 19-21
at Math. Lempertz's in Cologne.*

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FOUR POET PAINTERS

TO THOSE who appreciate the finest traditions of the past and who believe that beauty and harmony and order are fundamental qualities of art which endure through the ages, we dedicate this exhibition of the work of the Four Poet Painters.

All of these canvases present fine craftsmanship, beautiful color, subtle harmonies and poetic charm.

We are convinced that the work of these four artists will live.



"THE BRIDGE"

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"SELF PORTRAIT"

By KYOHEI INUKAI

EXHIBITION OF PORTRAITS

by

INUKAI

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, MAY 12, 1934

Persian Pottery Now Being Shown At Parish-Watson

Notable Specimens from Rhages,
Gabri and Raqqa, Illustrate
Ceramic Subtleties of Islam
to New York Connoisseurs

By MARY MORSELL

Interest in Islamic art in New York has been greatly stimulated this winter through the exhibitions of Persian miniatures held first at the Metropolitan Museum and then at the Kelekian and Demotte Galleries. The moment was therefore ripe for an important display of Persian pottery and the pieces now on view at the Parish-Watson Galleries include some of the most notable specimens in this country. This collection, which has long been known to connoisseurs, reveals in the large Rhages group many fascinating analogies with the art of the miniaturist. In addition, one may study the Raqqa ceramics, with their dazzling blue glazes and bold decoration in black often veiled in rich golden iridescence and the more primitive wares of Gabri, distinguished by vigorous and finely spaced designs.

Dr. R. M. Riefstahl in his well known volume on the Mohammedan potteries in the Parish-Watson collection comments with especial aesthetic feeling upon the individual beauty of Islamic pottery:

"The fragility of the Mohammedan wares suggests the passing of all things, and in their endless variety of appearance, with the changing light of day playing over their porous, irregular and softly shimmering surface, the creative abundance of life manifests itself. They seem to be alive, and we hesitate to touch their frail beauty with our hands... Mohammedan pottery is not a thing concretely permanent like sculpture or architecture. It is like music or poetry; it is an expression of moods, and it expresses them through color. Form, light and color help to diversify the expression as do words, rhythm and sound in poetry and music."

The Rhages specimens in the Parish-Watson collection give concrete illustration both of the highly individual aesthetic appeal of the classic wares of Islam and of their subtle reflections of the life of the period. Practically every type of decoration is included, from the pure arabesque in molded relief to friezes of figures that stand in very close relation to the art of the miniaturist. Entirely aristocratic like the art of the book, these fragile bowls and plates and bottles reveal in line, color and form that they were produced under as exacting, as patient and as subtle a tradition as all the other arts of the Mohammedan countries. Although delightful in their pictorial invention and in their chronicles of the chase and the pleasures of the sultan, the potters of Rhages brought to their art an unerring taste in spatial composition. Hence the purely figural and story telling elements are mingled with bands of Neskh and Cufic inscription, with arabesques and with motives derived from the Sasanian tradition, giving balance and



"A WOMAN SEATED"

Recently acquired by a prominent private collector from the Museum of Western Art, Moscow, through the agency of the Knoedler Galleries, this magnificent work is loaned to the Century of Progress exhibition opening next month at the Art Institute of Chicago.

By CEZANNE

CROWDS ATTEND REID DISPERSAL

The sale of furniture and decorations at the Whitelaw Reid residence at 451 Madison Avenue on May 2 and 3 constituted one of the most picturesque auctions of the season. Realizing a grand total for the four sessions of \$155,897, the dispersal was attended by great success. The fame of the old mansion, designed by Stanford White and decorated with the richest of ornamentation, drew large numbers of New York society to both exhibition and sale. Among those present at the first two sessions were J. J. Raschob, Bernard Baruch, E. John Magnin, W. P. Chrysler, Jr., Emil Winters, Major Bowes, Capt. Daniel S. Sickles, Mrs. F. S. Fish, Mrs. Alfred Sloan, Mrs. Walter C. Teagle, and Miss Annie W. and Mr. A. Van Horne Stuyvesant. Many new buyers were also active at the auction. Admission, which was by card only, had to be refused to many visitors owing to the limited capacity even of such a vast house. Those who were, however, fortunate in gaining entrance to the second and third sessions were

First Three Days Of the Hirsch Sale Realize £32,553

By special cable to *The Art News*
LONDON.—The total for the first three days, May 7, 8 and 9, of the Leopold Hirsch sale at Christie's is £32,553. The Chippendale, which was such a feature of the furniture, realized high prices, while the early XVIIth century Brussels tapestry, depicting "The Repose in Egypt," was knocked down for £5,670. Further details concerning the dispersal, which has been long and eagerly anticipated by dealers, collectors and museums, will appear in a forthcoming issue.

It is also interesting to note that the allegorical landscape identified as a Lorenzo Lotto by Dr. Tancred Borenius and discussed in last week's *THE ART NEWS*, realized £1,800 at Sotheby's on May 9.

NEW YORK TO SEE LANDSCAPE SHOW

An exhibition illustrating the development of European landscape painting will be held in the Gallery of Special Exhibitions of the Metropolitan Museum of Art, it is announced in the April Bulletin, beginning on May 14 and lasting through September 30. This exhibition will not include the earliest beginnings of this branch of painting. Theoretically the starting point will be the moment when landscape assumes the preponderant interest in pictures, or at least an interest equal to that of the figures. Important stages of its subsequent development, both in Italy and the north of Europe and in America up to the beginning of the present century, will be represented. The examples will be drawn largely from the Museum collection, but paintings will be borrowed when necessary so that the story may be told as completely as possible.

A review of the interesting display will appear in a forthcoming issue.

Leiden Collection Of Notable Armor To Be Dispersed

Lempertz of Cologne to Auction
Rare Examples Representing
History of the Armorer's Art
Over Four Centuries

COLOGNE.—An event of great importance in the summer auction season on the Continent is the dispersal of the famous armor collection of Consul A. D. Hans C. Leiden of Cologne by Matthew Lempertz of that city. The sale will take place on June 19, 20 and 21. A finely illustrated catalog of the collection, which may now be consulted at the offices of *THE ART NEWS*, contains forty-five pages of reproductions and a foreword by Dr. Hans Stöcklein, director of the Bavarian Armor Museum in Munich. It is from Dr. Stöcklein's introductory remarks that we have gleaned the following comments on the nature of the collection as a whole and the great importance of individual pieces:

Once again a collection of armor, notable for its size and quality and perhaps the last private aggregation of this quality to come up at public sale, will be dispersed. Sad as one feels over the breaking up of so significant a collection, there are at least some compensations. Many of the pieces are certain to find places in leading museums, while others will undoubtedly be acquired by collectors and thus remain available to scholars and research workers. Moreover, every notable auction sale gives a strong impetus to new collectors to acquire pieces long associated with the name of a prominent connoisseur and frequently a single acquisition of this nature forms the basis on which new collections are built up.

Among experts in the armor field, Consul Hans Leiden has long been known and highly esteemed for his discrimination and scholarship. All those who were privileged to linger in the rooms which housed the collection and to give leisurely study to the individual pieces must have felt that their owner was the last representative of a connoisseurship in this field, which has unfortunately ceased to exist. Consul Leiden recognized the wisdom of refusing pieces which were in any way dubious, with the result that the present catalog of his collection is distinguished by its scientific correctness. The beginnings of Consul Leiden's interest in rare armor date back to the 1880's and there were no important dispersals from that time on in which he did not acquire several pieces. However, these acquisitions were made not only because of their individual importance, but also because they filled in gaps in the historical sequence of his collection. The result of this method, as embodied in the present catalog, is concrete evidence of Consul Leiden's highly developed taste and perseverance. The provenance of many pieces from such famous dispersals as those of the Spitzer, Kuppelmayr, Ullman, Duke of Osuna, Jules Kapp, Hammer collections and others of historical interest in their field, cannot fail to attract all armor enthusiasts.

Particularly notable among the com-

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Leiden Collection Of Notable Armor To Be Dispersed

(Continued from page 3)

plete harnesses is an important northern Italian example, with beautifully etched and gilded stripes and borders. This specimen, which is a superb example of northern Italian craftsmanship in the mid-XVIth century, bears the mark of the Galleria Prima in Pisa. Of almost equal importance are the two richly ornamented half suits from the collection of the Duke of Osuna, in which the beauty of the form and the workmanship of the etched and banded ornament displays the finest type of Milan workmanship in the late XVIth century. It would seem highly fitting that the Cologne Museum should acquire another of the rarest examples in the dispersal—the handsomely wrought half armor, produced in one of the foremost workshops in that city and bearing the date 1571. This specimen, which is to our knowledge the only suit of etched armor made in Cologne, is especially interesting because of the unusual construction of the hinged corselet, which opens in the center. Among our reproductions readers will find a notable example of the fluted Maximilian type made in Nuremberg about 1530 and formerly in the Ullman collection. A very rare bronze helmet and back piece, made in Germany in the second half of the XVIth century, are also among the feature pieces of the collection. The ornamentation of the helmet is similar to that of the specimen in the Musée de l'Armée in Paris, but the latter has a dragon finial. The Leiden example therefore appears to have been an earlier version of the Paris helmet.

A fine collection of early helmets, including a splendid "Hundsgugel" with marks; beautiful Gothic salades (of which one is reproduced in this issue), steel helmets and a Milan XVIth century specimen with nose guard, are all to be noted as pieces of museum quality. Further illustrative of the range and completeness of the collection are the morions, storm caps and other types of helmets which exemplify in a series of outstanding specimens the craftsmanship of the great epochs of the armorer's art. As a representative of the quality of this group we have chosen for illustration a visored helmet, made in Brussels about 1500.

A XVIth century tournament saddle, decorated with the arms of the court of Saxony, is another offering which will undoubtedly arouse keen competition. It is interesting to note that the decoration of this saddle reveals, curiously enough, many Oriental motives, somewhat reminiscent of those found on Turkish tents.

The group of swords features many specimens which are of great interest to the connoisseur both from the point of view of form and workmanship. Of these, we may point out particularly a Gothic hunting sword of great elegance; a Swiss sabre, about 1560 with a richly ornamented hilt (shown in our illustration) and an excellent group of short swords decorated with etching, repoussé, silver applique and the like. Other individual pieces in this group meriting special mention are a richly wrought XVIth century dagger, of which there is a duplicate in the Munich armory and another specimen of the same type, dated 1733, in which the hilt shows the exquisite work of the Swedish goldsmiths of the period. Of the Spanish pieces we reproduce a long rapier, dating from about 1600, with the guard ornamented with seven Roman denari.

Museums and collectors will also find in the Leiden dispersal an unusual representation of extremely rare and well preserved Gothic daggers, while the finest craftsmanship of the later period is embodied in an Italian "ox tongue" sword with gold and silver encrustations, representative of the style devel-



"APHRODITE"

By GASTON LACHAISE

This marble figure, probably the first example of this sculptor's work ever offered for public sale, is included in the sale of property from the Averell House, the estate of Mrs. Benjamin Stern and the private collection of Marie Stern at the American-Anderson Galleries on May 17.

oped at the end of the XVIth century. The pride of ownership which was largely responsible for the creation of so many beautiful weapons during the great era of the armorer's art is further revealed in a number of engraved steel "parrying" swords, as well as in several "poison" daggers, which connoisseurs will unquestionably recognize as technical masterpieces.

The pole arms are also indicative of the great variety of the Leiden collection and its importance in art history. Superb examples of Gothic form are found among the halberds and partisan. These magnificent and well preserved specimens are notable not only for their beauty of workmanship, but also for the historical significance of

the coats of arms, monograms, etc., which they bear. Among the princes whose retainers carried these weapons were Christian II of Saxony, the Archbishop of Wurzburg, Johann Philipp II of Greifenklau and Johann Philipp I of Schonborn, King Ferdinand I, Archbishop Ferdinand of Tyrol, Victor Amadeus I of Savoy and Archbishop Markus Sittikus von Hohenems of Salzburg. The somewhat unruly Venetian princes rarely carried weapons so that the two beautiful and perfectly preserved XVIIth century parade swords with the arms of Prince Camillo Borghese (later Pope Paul V), of which one may be studied in our illustration, are especially valuable.

The firearms in the Leiden collection

are for the most part adorned with inlays of ivory and metal and are in an excellent state of preservation. Especially notable are a wheel lock pistol of a XVIIth century Straasburg master, a specimen with double wheel lock by Peter Danner and Hans Stöpler made in Nuremberg about 1590 and a "tschinke" with the coat of arms of the court of Saxony, dating from the XVIth century. By George Maucher, the father of the famous ivory carvers, Christoph and Joh. Michael Maucher, is the beautifully carved shaft of a wheel lock pistol, the mountings of which are by Michael Has. The barrel of this gun is decorated with perforations and etching. Important pistols include two Augsburg specimens of the late XVIth century and a rare Nuremberg example of the same period. "Combination" weapons are also to be found in interesting representatives, featuring such pieces as a rare battle axe with shooting attachment, made in Saxony about 1600.

In the group of cross bows three very beautiful XVIth century examples with applied and engraved ornaments are to be noted. The connoisseur will also find among the powder horns distinguished examples of decorative art, which all reveal in one way or another fascinating trends in the styles of design.

CONTEMPORA JOINS NEW ART CIRCLE

The alliance of fine art and industrial art acquires a new significance in the recently opened galleries of Contempora New Art Circle, 509 Madison Avenue. The name of the gallery is, in effect, the combination of the industrial arts with painting and sculpture in order to present them in the relationship existing between them today. In joining the forces of Contempora, the group of internationally famous artists designing for industry, with the painters and sculptors of the New Art Circle, the interdependence of both is stressed by the setting created for the exhibits put on view.

P. L. Wiener, who is director of Contempora, and J. B. Neumann are now the joint directors of the new gallery. Both of these men believe that this alliance offers the gallery visitor an opportunity to see how the fine arts and industrial arts may be related without confusing the aims and objects of either one or the other. No better way of doing this, they feel, can be effected than by presenting paintings and sculpture of today in a setting proper to them and to the times.

Rowlandson Seen At New Galleries Of Mr. Frank Sabin

LONDON.—When the visitor enters the new galleries opened by Mr. Frank T. Sabin at 154 New Bond Street, W., he will find not alone what is perhaps the most comprehensive exhibition of Rowlandson watercolors ever organized under one roof but he will also be confronted by rooms that exemplify the latest pronouncement in effective picture lighting and hanging. The gallery in which the Rowlandsons are hung has been given a background of woolen brocade in silver-greys and soft blues that form a perfect setting in this instance for the mellow coloring of the watercolors, and which will surely find themselves in similar sympathy with shows of different types. The pictures are hung by means of special hooks and silvery chains to horizontal bars, which are so arranged that they can be adjusted at a variety of heights to accommodate frames of different dimensions. Thus, pictures of all sizes may be displayed equally well without the fine wallcovering being at any time disfigured. The lighting is concealed within silvered troughs that extend the whole length of each wall, so that every item may be examined under ideal illumination.

The exhibition, which includes some one hundred and twenty carefully selected specimens of Thomas Rowlandson's work in watercolor, will come as a revelation to those who have been accustomed to think of the great draftsman of the early XIXth century in terms of the caricaturist alone. Far more extensive in his scope than his contemporary cartoonists, Rowlandson was also a fine landscapist and an accomplished figure and genre artist. His studies of England's tree-bordered lanes have a delicate subtlety that is delightful, his sketches of country fairs are full of bustle and activity, his sea-port pictures have all the atmosphere of the real scene, while his studies of beautiful women and his architectural drawings mark him out similarly as a man of unusual powers in these respective directions.

The present collection represents patient search over a considerable stretch of time. It includes none of the coarser themes that were fashionable at the opening of the last century, but rather concentrates upon such as may be displayed with pleasure on the walls as watercolor work of the highest delicacy.—L. G.S.

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32. White porcelain rooster incense burner. Height 8½ inches. HIRATO WARE, XVIII CENTURY.

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Saturday, May 12, 1934

The ART NEWS

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BOSTON ARTISTS IN NEW YORK CITY

The Boston Society of Independent Artists will make a first appearance in New York City with a group of forty-eight canvases chosen from the seventh annual exhibition of the society held recently in Boston. The paintings which were selected from more than two hundred and seventy paintings, the largest exhibition of the season in Boston, by John Davis Hatch, Jr., curator of the Fenway Court Museum and Mr. Gayton Whitmore of the Grace Horne Gallery in Boston, will be shown at Contemporary Arts from May 14 to June 9.

Among the exhibitors is Allan Rohan Crite, young negro artist, with his canvas "Settling the World's Problems," and John Newberry, Jr., fourteen-year-old with his canvas "Rush Hour." Sam Charles, a pianist equally well-known as a painter, Charles Hopkinson, Boston's best-known portrait painter, Charles Hovey Pepper, well-known Boston artist, and Elizabeth Saltonstall are all represented. Charles J. Connick, who exhibits "Sunny Brook," is a designer and worker in stained and leaded glass. His work in the western rose window in the Cathedral of St. John the Divine, the Christian epic windows in Princeton University Chapel and the series for Grace Cathedral in San Francisco have won him wide recognition. Carl Gordon Cutler is known as a teacher and specialist in color. Prescott M. M. Jones has just received a scholarship from the Tiffany Foundation.

The complete list of exhibitors and their paintings follows: Alexis Arapoff, "Noise in the City"; Evelyn Bourne, "Purple Cabbage"; Doreen Bowman, "Red Basket"; J. Randolph Brown, "The Cafeteria"; Frank Carson, "Circus in the Cornfield"; Sam Charles; Charles Connick, "Sunny Brook"; Leighton Cram, "Headland and Rocks"; Allan Crite, "Settling the World's Problems"; Carl Cutler; Helen Dickson, "Chambers Street"; Jeannie Dupee, "Public Garden"; Arthur Esner, "Shayne"; Jido Fujita, "In Monaco"; Isolde Gilbert, "Sea Plant"; Elinor Goodridge, "Gloxinias"; Mary Greenwood, "Anemones"; Charles Hopkinson, "Head of a Girl"; Prescott M. M. Jones, "Yellow Calla"; Eric Karawina, "Madonna of the South"; Ethel Katz, "Still Life with China Dog"; Aline Kilham, "Rabbit"; Omer Lassonde, "Always, the Soil"; Arcadius Lyon, "Green Checkered Bowl"; Duncan McLellan, "Arrangement"; John Newberry, Jr., "Rush Hour"; Rosamond Newberry, "North Window"; Charles Hovey Pepper, "Stormy Lake"; Edmund Quincy, "Winthrop Square"; Matene Rachotes, "Greenhouse"; Elizabeth Saltonstall, "Magnolias"; Jessie Sherman, "Tourists Accommodated"; Ernest Stock, "Man with Paper"; John C. E. Taylor, "On Cape Cod"; Gertrude Tonsberg, "Calceolaria"; Louis Williams, "New England Barn"; and Hildegard Woodward, "The Masquerader."



SAMARRA PLATE

PERSIA, IXTH CENTURY

Included in the exhibition of Persian pottery at the Parish-Watson Galleries.

New Print Show at Metropolitan

The standing historical exhibition of masterpieces in the largest of the print galleries at the Metropolitan Museum has again been remade with a completely new selection of prints, according to Mr. Ivins' account in the April *Bulletin*. The exhibition illustrates the history of the printed picture from the first half of the XVth century to the end of the XIXth century with typical specimens of the more important kinds of work that have been in use during that period. The greater masters are represented by famous examples of their skill, and specimens by minor men who served as links between them are included. The floor cases contain small selections of typical illustrated books made in each of the five centuries covered by the exhibition. All the prints and books shown are the property of the Museum.

As in the earlier exhibitions of the

same kind the prints and books are accompanied by short critical and explanatory labels which it is hoped may stimulate the interest of visitors and help them in understanding the meaning and significance of the exhibits.

The exhibitions in the galleries are in a way but the shop windows of the great store of prints and illustrated books that is available to the public in the study room of the department. In addition to the Museum's fine prints and illustrated books the study room contains a large and important collection of pattern designs of the Renaissance and subsequent periods, a remarkable group of reproductions of old prints, and a special reference library of books about the techniques and history of the printed picture. The study room is a quiet and comfortable place where the staff welcomes visitors during office hours and is happy to serve them in their historical and artistic pursuits.

FUND FOR CODEX GROWS RAPIDLY

The Archbishop of Canterbury, principal trustee of the British Museum, has announced that the Museum had received more than £50,000 as its share in the purchase of the famous *Codex Sinaiticus*, we learn from a recent issue of the *New York Times*. . . . More than £46,000 had been given by the public, while promises and funds at the disposal of the trustees would more than complete the sum of £50,000, which the museum agreed to pay, he said.

"The Archbishop simultaneously issued an appeal to leaders and churches of Britain to raise as much as possible of the total purchase price of £100,000, and thus relieve the government of the necessity of paying half of the purchase price. He asked for voluntary efforts by all who reverence the Bible and value its place in our personal and national life."

WOMEN ARTISTS ELECT OFFICERS

At the annual meeting of the National Association of Women Painters and Sculptors the following officers were elected:

President, Alexandrina Robertson Harris; First Vice-President, Margaret Huntington; Second Vice-President, Mrs. Carl Ackerman; Recording Secretary, Ethel Paxson; Corresponding Secretary, Marion Gray Traver; Treasurer, Harriet Lord; Advisory Board, Mrs. A. Stewart Walker, Josephine Lewis and Florence Schepp. Honorary Vice-Presidents: Mrs. Elisha H. Cooper, Mrs. Frank J. Egan, Mrs. John Henry Hammond, Mrs. Archer M. Huntington, Mrs. Frederic S. Lee, Mrs. Van S. Merle-Smith, Mrs. Elihu Root, Jr., Mrs. Carl Tucker and Mrs. Lorenzo E. Woodhouse.



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LAFAYETTE RELICS ON VIEW AT MAISON FRANÇAISE

Centenary of Marquis' Death Commemorated by Exhibition of Paintings and Documents Relating to His Career

The centenary of the death of the Marquis de Lafayette, commemorated for several weeks past at the New York Historical Society and the occasion of a large exhibition scheduled for the summer at the Orangerie in Paris, is likewise the cause of a large display now on view at the Maison Francaise in Rockefeller Center. This exhibition, under the auspices of the American Friends of Lafayette in cooperation with Les Amis du Musee de Blerancourt, contains rare portraits, manuscripts and historical documents. On May 20, the actual anniversary of Lafayette's death, Congress will hold a joint session in honor of the French hero of the American Revolution, which it is expected President Roosevelt will address.

The memorabilia relating to the life of Lafayette have been collected for the exhibition by committees of which Their Excellencies Andre de Laboulaye, French Ambassador to the United States, and Jesse I. Strauss,

American Ambassador to France are the honorary chairmen. Miss Anne Morgan, president of the American Committee of Les Amis du Musee de Blerancourt and Judge Walter P. Gardner, president of the American Friends of Lafayette, both active chairmen of the exhibition, have been assembling material in this country for the past six months, while Dr. M. Therese Bonney, director, in collaboration with the National Museums of France, has assisted in the collection of the French material. Much of the latter has been locked in family vaults and carefully guarded for decades by the descendants of Lafayette's family and friends.

Beginning with his seventeenth year, every year of Lafayette's long life is represented in the exhibits by paintings, manuscripts and personal mementoes. The articles range from rare oil paintings and historical documents to a lowly Mason jar decorated with a medallion of Lafayette, a whiskey bottle with the Lafayette medallion in the glass and a wellworn clothes brush. The historical material traces Lafayette's friendship with eight American presidents and with many members of Europe's royalty.

Portraits of the Marquis from his

earliest childhood to the last visit he paid to the United States in 1824, at the age of sixty-seven, are included. Outstanding among these is the earliest known portrait of Lafayette painted when he was only ten, while others of interest in the group are as follows: The Rembrandt Peale portrait of Lafayette; an oil portrait at the height of his military career; a portrait of Washington and Lafayette at the Battle of Brandywine, loaned through the courtesy of the Museum of Modern Art; the "Carpentier" portrait of Lafayette, signed and dated by the artist in 1785, now the property of Stuart W. Jackson; the "Ary Scheffer" portrait, depicting Lafayette as he entered middle age, loaned to the exhibit by Mr. Oliver Jennings, and the "Le Paon" portrait painted in 1783 and loaned by Mrs. John Hubbard. The Brooklyn Museum's portrait of Lafayette, and that by Jean Nagel, are also on view, in company with the large "Lafayette with Washington at Mount Vernon" loaned by the Metropolitan Museum, in which the figures were painted by Thomas Pritchard Rossiter.

The "Gatinais Cannon," precious relic of the American Revolution, which was sent to this country from the Musée des Invalides in Paris es-

pecially for this exhibition, occupies the place of honor. With the cannon are exhibited Lafayette's sword and sash and a pair of his epaulettes, which he treasured throughout his life and willed to his son, George Washington Lafayette. These are being loaned by the Carnavalet Museum.

Other items of special interest are a fine engraving of the Declaration of Independence, presented to Lafayette by Congress in 1824, now the property of his great-great-grandson; Lafayette's armchair and writing table; a letter from George Washington to the King of Prussia asking for the release of Lafayette from the prison at Olmutz; a fine gold watch inscribed, "To the Marquis de Lafayette from Benjamin Franklin, July 10, 1778"; an original manuscript, the act of Congress granting a tract of land in Florida to Lafayette in 1825, signed by John Quincy Adams.

Those who have loaned material to the exhibition are: the Louvre Museum, Blerancourt Museum, Metropolitan Museum of Art, Pierpont Morgan Library, French Embassy, Museum of the City of New York, New York Public Library, New York Historical Society, New Jersey Historical Society, French Institute, Macbeth Galleries, Madison Historical Society, Rhode Island Historical Society, Columbia

University Library; W. L. Clements Library, School of Journalism, Columbia University; Moravian Society; State Street Trust Company; Columbian Lodge, Free and Accepted Masons; Marie Stern Galleries and the Sons of the American Revolution.

Also E. F. Bonaventure Galleries, Ehrich Galleries, A. S. Rosenbach and Company, Philadelphia Library Company, Franklin Inn, Mercantile Library Carnavalet Museum, Museum of Modern Art and Lafayette College.

Also Judge W. P. Gardner, Mr. Stuart W. Jackson, Mr. Erskine Hewitt, Mrs. William Astor Chanler, Mrs. Ripley Hitchcock, Mr. Oliver B. Jennings, Professor Henry G. Bayer, Mr. Louis Annis Ames, General de Chambrun, Count Rene de Chambrun, Count de Pusy Lafayette, Emmanuel Fabius, Miss Polly Alloway, Mrs. Clinton L. Bagg, Miss Cornelia F. Bedell, Mrs. Banyer Clarkson, Mrs. De Witt Clinton Cohen, Mrs. Marie De Mare, Mr. John Ward Dunsmore, Mr. John Flanagan, Mr. Paul F. Franco, Mr. Charles Lee Frank, Col. Frederick S. Greene, the collection of Ayraud de Renaudiere, Miss Elizabeth Inslee, Mrs. John Hubbard, Mrs. C. G. Meeks, Dr. Arthur H. Merritt, Mrs. Edwin C. Moen, Mrs. John Hill Morgan, Mrs. Barclay Parsons, Mr. Ernest Peixotto, Mrs. Townsend Philipp, the Misses Pierrepont, Miss Rachel Rouzer, Mr. Lloyd W. Smith, Mr. Basil M. Stevens, Mr. Arthur Sussel, Mrs. Sidell Tilghman, Mr. W. P. Truesdell, Col. G Creighton Webb and Mr. M. I. Zetlin.

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They number three feminine portraits given to Nattier, two fine Ziems, and a group of works by Corot and others of the Barbizon school. George Morland is seen in a skating

scene and an English farmyard group; Reynolds in the mystical *Tuccia, the Vestal Virgin*; Alma-Tadema in a blithe *Spring Festival*. Maris and Clays contribute characteristic fisherboat scenes, and from the earliest period of the Lowland school there are *S. Bernard and Donor* by Gerard David and Claessens' *Rest on the Flight into Egypt*. The fifteenth century Italian school is represented with a Sienese *Madonna and Child with Cherubs* by Bernardino Fungai.

Works by American artists comprise early portraits by Jarvis, Sully, West, and others, and a dignified portrait of William Cullen Bryant by Thompson; also admirable landscapes by Inness, Dearth, Murphy, Wyant, and other artists of the same period.

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EXHIBITIONS IN NEW YORK

FIFTY PRINTS OF THE YEAR 1933

Grant Gallery

The American Institute of Graphic Arts has conceded the critical task of selecting the fifty best prints of the past year to the American Art Dealers' Association. The Committee represented by C. Henry Kleemann, M. A. McDonald and Otto M. Torrington has indeed creditably performed the huge assignment of choosing this limited number from over a thousand prints which have been submitted by art dealers from all parts of the country. It is evident from a first glance at the catalog that the choice of print makers is obvious, since the great majority have been widely circulated and featured in various local exhibits. However, the main virtue of this aggregation lies in the fact that many new men have been brought before the public who might otherwise be unknown to the contemporary art world. Such competent artists as Paul Landacre, Leo Meissner and S. Gordon Smyth are valuable additions to the roster of American print makers and bear testimony to the fact that there is an abundance of fine work accomplished in the present day. Although there is nothing to challenge Haden, Whistler or Zorn, one cannot fail to note individual pieces which are outstanding for technical surety, poignancy of line or personality.

Some of the choices have been based upon the first point and that alone. "Mt. Holly, Vermont," of Andrew Butler, Umberto Romano's "The Hunter" and R. Wolceske's "Winter Moon" have very little to offer beyond the conciseness and ease with which the individual drypoint and etching are carried out. Other prints could be mentioned in this class which rest their appeal on facile manipulation of the medium. On the other hand, the lithograph of Raphael Soyer, despite its brilliance and characteristic warmth, can hardly be commended from the standpoint of execution since it has the effect of a charcoal drawing. However, one will find an ample number of examples which reveal a beauty of craftsmanship plus a definite imagination. Among them is that very stirring dry-



"HEAD" (BLACK MARBLE)

On view in the exhibition of this sculptor's recent work at the Wildenstein Galleries.

By BORIS LOVET-LORSKI

point of Albert Sterner's, "The Man Drawing"; the delicately sturdy "Harvesters" of A. A. McGrath; the fine "Portrait of Augustus John" by Walter Tittle; A. W. Heintzelman's vibrant "Pieta"; the charming line engraving, "Mending His Roof" by Orville H. Peets; Stow Wengenroth's "Summer Morning" (the most able lithograph we have seen of his); Leo J. Meissner's wood cut, "Connecticut Farmyard" and Adolf Dehn's "Catholic Church at Waterville." Such veterans as John Taylor Arms, Rockwell Kent, John Steuart Curry, Kerr Eby, Louis Rosenberg, Martin Lewis and Ernest Roth round out the list of the more important printers. One is forced to wonder why such a plate as Eugene Higgins' "The Op-

pressed" is included to the exclusion of any one of Phillip Kappel's, a notable omission. However, that is beyond the point in view of such a commendable assortment. Other artists who appear in this exhibition are Robert Lawson, Gerald K. Gearlings, Howard Cook, Doel Reed, M. Lowengrund, Alexander R. Stavenitz, Sanford Ross, Harry Wickey, Albert Flanagan, Paul Landacre, C. Jac Young, Charles Locks, John Costigan, Victoria Hutson, Childe Hassam, Harry Sternberg, Stephen Wright, Gifford Beal, Chester B. Price, William C. McNulty, C. W. Anderson, James E. Allen, Albert Heckman, Yngve Soderberg, Thomas W. Nasom, Asa Cheffetz, Ernest Fiene, A. Armin Landeck, and Levon West.—J. S.

FOUR POET PAINTERS

Grand Central Galleries

Released from the intensities of every-day struggle and the subjective problems of the modern artists, four poet painters bring forth lyrical melodies. Laden with the beauty with which the transient moment imbues the natural wonders of field and mountain, each artist has conveyed his individual reactions in terms of a highly personal technique. These new canvases, all by foremost academicians, serve to renew old acquaintances and to form new friendships for those who have a particular penchant for the mysteries of nature externalized in paint. Chauncey Ryder is represented by five oils inspired by the rolling hills of Vermont and New Hampshire, in which one finds his characteristic use of blue enveloping his mountains in a tender haze, while scattered wisps of rose play delicate harmonies with the shy greenery and fiery variations of autumnal leaves. "Rainy Day," more subdued than the others, is perhaps the most successful in design, whereby one tall pine connects the background of mist to the interplay of moss and shrubbery in the foreground.

The examples of Bruce Crane, representing work done in Lyme, Connecticut, are at once distinguished by the fact that the paint is applied more thickly, even raised from the surface in a slight impasto, and the palette is less varied although none the less effective. Pale and brilliant yellows caress his trees and fall with gracious solemnity upon the soil—lightly blending with the bluish atmosphere and giving unity to the color composition. While the autumn scenes show a deep communion with nature, the landscapes of early morning in which light gently filters through the wall of nocturnal darkness have a more potent charm.

Of even greater reticence are the oils of Hobart Nichols which immortalize the New England hills in his own personal idiom. Dark blues and whites give an added sense of desolation and waste to his lonely houses, grouped beneath a wintry sky. The prevailing

mood is provocative, one more easily assimilated than that which we see in "White Mantle," where decoration finds a comfortable haven in contrasting darks and lights.

George Elmer Browne, to a greater extent than any of the three preceding artists, employs decorative elements. Clearly one of the most satisfying is "Provincetown," in which he takes joy in the simple line of roofs and steeples framed against a deep blue sky and set in a blanket of olive green grass. His is a playful use of color whose strange harmonies have imaginative appeal.

An exhibition of chalk drawings and etchings by John Droth, Art Director of the new *Esquire* magazine, is an added attraction this week at Grand Central. We are informed that "at times he reminds us of Pop Hart and then again of a very clever magazine man—but he never bores."—J. S.

KYOHEI INUKAI

Grand Central Galleries

Mr. Inukai is one of our adopted children who has been inspired by distinguished American femininity to portrait work in oil. No elegance or dignity has been spared by this artist, so that each separate work is complete and suave, guaranteed to conform to the tastes of the most feminine and fastidious sensibilities. The textures of skin and hair are admirably taken care of, and soft, flattering fabrics emphasize the luster of eyes and transparency of complexion in a most pleasing manner. Each sitter is well-nourished and well-matured and does not seem beset by the cruder and more disturbing factors of living. This is a gift which the artist makes known by a peacefulness of expression and by the ease with which he arranges his sitters in detached situations. Among the more important of Mr. Inukai's commissions have been the painting of Mrs. Ogden Hammond, Mrs. Duncan Stewart, Mrs. George Amory and Miss Sara Hudson. A few of the portraits are unnamed, and make use of the subject only to interpret a mood; some are devoted to the world of masculine creatures and have many of the same characteristics of poise and well-meaning. "Admirable Mr. Conner" makes a digression from the usual style and shows more robustness of execution, perhaps due to the character of the sitter himself, while the self-portrait is one of the finest works in the exhibition. Mr. DeForest Grant, Mr. R. W. Lyons and Charles Meltzner are a few examples of his more vigorous style.—J. S.

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RALPH M. CHAIT GALLERIES

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Saturday, May 12, 1934

The ART NEWS

B

**Persian Pottery
Now Being Shown
By Parish-Watson**

(Continued from page 3)

strength to even the most idyllic compositions.

Save for a quite understandable omission of scenes of battle from plates and bowls intended to be the delight of the sultan's hours of leisure, the specimens in the Parish-Watson collection constitute a series of living pictures of the life of the time. In one of the most beautiful pieces one sees the king on his throne, with a courier on each side and birds above and below. In another bowl with alternating figures of seated women and musicians, the textile patterns of the period may be studied. The joys of the hunt are reflected in an example with archer, peacocks and attendants, while still other specimens reveal that the ceramist took quite as great pleasure in the swift movement of polo players as did the miniaturists. We wish that sufficient space were at our command for more detailed commentary upon all of these ceramics, but since the Gabri and Raqqa wares must also be considered, only a few of the particularly important Rhages pieces can be discussed in detail.

The bowl reproduced in this issue, which was honored by inclusion in the Exhibition of Persian art held at Burlington House in 1931, strikingly exemplifies the finest workmanship of the classic period. The design is un-



POLYCHROMED BOWL

RHAGES, XIIth-XIIIth CENTURY
In the exhibition of rare Persian pottery from the Xth to the XIVth centuries
at the galleries of Parish-Watson & Co.

usually bold and both horse and rider are drawn upon the clay with amazing vigor and feeling for space relations. Against the ivory white ground, the spirited movement of the red animal and of the taut-armed archer have a resilient beauty, heightened by the subtle harmonies of turquoise blue,

black and gold, which play throughout the composition. And the crocodile, at which the hunter aims, repeats in the curves of its golden body, the capricious movement of the arabesques in relief which fill in the background. Another of the Rhages pieces which seemed to us of outstanding beauty,

follows more closely the delicate style of the miniaturists. Here the camel riders and walking figures in the upper frieze, depicting scenes from the story of Bahram Gur and the lute player, Azadeh, are painted upon the pale ivory of the background with a touch that is both precise and sensitive. And the relatively massive lion handles in light turquoise emphasize the great refinement of draughtsmanship and color in the major frieze. Among the pieces with turquoise blue ground, a bowl with winged lions in gold relief is especially remarkable, while a pair of vases with arabesque painting in turquoise and white are also of amazing beauty.

Further illustrative of the delightful imaginative quality of the Rhages ceramics is a bowl which has been christened "The Sultan in his Garden." Here, as in the miniature paintings of the Abassid school, a garden with trees and flowers is indicated by scrolls and dots of gold and various colors, while semi-conventionalized pheasants hover above and below the figures of the sultan and his attendants.

Of the rare Samarra type potteries, which contrast so strongly with the more fragile forms and sophisticated polychromy of the Rhages ware, the Parish-Watson collection includes an example of especial note. This superb IXth century plate, which we reproduce in this issue, has an incised design of a royal peacock in lapis blue, turquoise green and aubergine against a ground of rosy buff. The free and spirited execution of the design, its perfect disposition in space and the termination of the wing tips and tail in flowing arabesques, are all equally remarkable.

The exhibition also includes a fine

selection of Gabri ware, characterized in the main by crisp and incisive etching of pattern beneath the glaze. Here one may study many pieces with boldly executed animal motives in which, with a few sure and simple lines, the potter has transfigured upon the clay the boldness of a lion, the grace of a deer, or a wild goat ready to leap. Among the individual specimens, we particularly noted a Xth-XIth-century bowl found at Zendjan and covered with brown and green glaze. Here, the bold animal designs in the circles surrounding the central star have a primitive intensity and imagination, and although the border motives are distinctly sketchy, the bowl reveals a keen sense of decorative balance.

Various types of Raqqa pottery are another important feature of the exhibition. These pieces are distinguished for the most part by a gorgeous combination of black slip painting under glazes of deep cobalt or translucent turquoise blue. Many vases and bowls are enhanced by a rich golden iridescence, which often veils part of the design. Spiral scrolls, bold Cufic lettering, simple bands of ornament in compartments or stripes and boldly drawn versions of the favorite arabesque leaf all appear in designs of great elegance and vigor. Of the many pieces deserving individual mention, we particularly noted a large melon shaped vase of the XIIth-XIIIth century, with longitudinal banding subtly following the form of the vessel. Here the solidity of form and the strength of the paste seem to dictate the decoration in which bands of black, strong cobalt blue and intense turquoise form a splendid harmony under the translucent glaze.

In addition to the potteries, Mr. Parish-Watson is showing from his large collection two important miniatures one of the XIVth century, the other of the XVIIth century which add further comparative value to the display.

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AN ANSWER TO CRITICISM

It is with ill-concealed pleasure that we read in Mr. Winterton's letter, printed on this page, a reference to these pages as "frequently containing food for philosophical thought." At this season of year, this constitutes a genuine tribute.

The main point of the letter, however, is to level a criticism at an apparent inconsistency in THE ART NEWS' policy. This inconsistency is said to be contained in the choice of artists for the series, "As They Are," who, the writer complains, are not always those whose work we believe in, as evidenced in critical reviews.

Mr. Winterton's basic assumption is correct. The "As They Are" series pretends to be no more than an item of general human interest concerning figures who are before the attention of the art world in one capacity or another. The articles are purely biographical in character and neither express nor imply any approval or adverse criticism of the work of the individuals discussed.

Even so, our correspondent would doubtless still condemn the series on the grounds of being unsuitable to "an aesthetic magazine which is preserved, re-read and meditated upon." In this, Mr. Winterton again conveys a great compliment, which is duly appreciated. We must state, nevertheless, that our function is, in the main, that of a newspaper rather than a magazine. Proof of this contention may be found in the customary inclusion of auction reports, exhibition reviews, dealers' sales, museums' purchases, interviews, etc., which are such an essential part of THE ART NEWS, and distinguish it from monthly magazines featuring articles of more scholarly and perma-



EXAMPLES FROM THE LEIDEN ARMOR COLLECTION TO BE SOLD IN COLOGNE JUNE 19-21

Top left: Helmet, probably Brussels, about 1520; center left: Carved Swiss Sword, signed Antani Mailant, about 1560; lower left: German Helmet, about 1460; center: Scimitar of Prince Camillo Borghese, Italian, XVIIth Century; top right: Maximilian Half Armor, Nuremberg, about 1530; lower right: Long Spanish Rapier, about 1650.

nent nature. The "As You Are" series may be said to represent a desire to cater somewhat to the lighter interests of our readers, which undoubtedly exist even in the most serious minded art lovers.

Although expressed with clarity and force, Mr. Winterton's feeling that these articles constitute a powerful weapon in the hands of the individuals chosen for the series is, we think, exaggerated. Our readers are, after all, people of discrimination, as testified by such correspondence as that quoted herewith, and we trust that it will be sufficiently clear to them that the human values such as are at a premium in biography, are not necessarily co-existent with genius in the arts. Were we to limit ourselves thusly in our choice of subjects for the oft-mentioned articles, it is to be doubted whether the series could have had its inception.

For the benefit of Mr. Winterton and others who may share his point of view, we proffer the above explanation, which we hope will absolve us from the charges of inconsistency and any intention to use the "As They Are" series as a means of promoting the art of the subjects.

GALLERY NOTE

"Mexican Huckleberry" by Charles A. Aiken, which was included in the artists' exhibition at the Fifteen Gallery in December, has recently been acquired by the New Haven Paint and Clay Club for its permanent collection.

A CRITICISM OF POLICY

Doehne Building,
4th and Blackberry Streets,
Harrisburg, Pa.

To the Editor:

As a regular and careful reader of your magazine, I enjoy the food for philosophical thought which it frequently contains, as well as news and critical reviews. I am, indeed, in essential sympathy with what appears to be your present editorial policy, which is raising your magazine head and shoulders above the average one devoted to art today.

There is, however, an incongruity which I wish to draw to your attention. I cannot see any relation between the point of view consistently expressed in your exhibition reviews and editorials and the new "As You Are" series devoted to artists. The fact that you choose an artist as subject for one of these articles should imply an approval of his art. But I find that, quite to the contrary, the majority of those selected for this purpose quite clearly are not considered as artists in the absolute sense of the word when their work comes for review in exhibitions.

I do not understand, frankly, why you give such an emphasis to people whom you do not endorse aesthetically. Do you realize what a weapon your attention constitutes—a weapon with which the subject may multiply his sales? Now, elsewhere in the paper you are always stressing, and rightly, the disastrous over-production of work that has not the right to be called art.

You do not, perhaps, realize that merely the space you accord an artist

implies a certain importance, even to the one who reads the article; and to the too frequent person who merely glances at headlines, a whole page and photograph in the middle is enough to convey an infinite sense of greatness. This way, there can be no distinction between the ones whom you really consider artists, and the majority to whom you hardly accord that honor. It seems to me, that such extended notice should only be given to the former.

In conclusion, such a series might have something to do with a newspaper, as an item of news interest to the general reader, but hardly to an aesthetic magazine which is preserved, re-read and meditated upon.

Your point of view on this subject would be of interest to me, and undoubtedly to many others among your more serious readers, who note with pleasure the increase of sincerity and scholarship in your paper.

Yours very truly,

(Signed) LESLIE WINTERTON.

(The searching criticism contained in this letter will be found answered in our editorial. Eds.)

Obituary

JOHN COLLIER

The Hon. John Collier, veteran painter, died recently in London at the age of eighty-four. Many times an exhibitor at the Royal Academy, Mr. Collier had succeeded under great difficulty in finishing three canvases for the forthcoming Academy exhibition.

FOUR PER CENT VISION

By ANNE WELLS

If there is an admittedly correct order of procedure in learning about art, I seem fated to escape it entirely. Logically, I should have had my portion of XIXth century French masters long before the bitter dose of abstractionists, but it has so happened that exhibitions in New York and elsewhere have not been arranged with special attention to my needs. The Durand-Ruel show of important paintings by great French masters of the XIXth century was in the nature of a treat, presenting as it did acknowledged works of art, comprehensible even to the most frivolous dilettante. A preview, as it were, of photographs of the paintings to be shown promised intense pleasure and when the visit actually materialized in company with one of the most human connoisseurs alive, all anticipations were fulfilled.

I was literally marched into the galleries, told to have a look around and then concentrate on any one canvas which appealed to me. The result of those instructions was that I planted myself in front of Gauguin's "Les Tahitiennes" which had struck me as being particularly forceful in photographic reproduction. A vague disappointment rapidly cooled my enthusiasm and when asked to explain why I had singled this canvas out of all the rest, I had very little to say. My guide pointed out how beautifully sculptesque the figures were and with what serene detachment they stood within the frame. But it was only when he mentioned Gauguin's absorbing interest in the figures to the exclusion of attention to the background and the consequent lack of relationship between these elements that I caught a glimmer of understanding of the disturbance I had felt on meeting the picture, face to face, for the first time. "Of course," my guide remarked, "that sort of thing doesn't show up in the average photograph—all of which was cheering."

We proceeded to the Van Gogh "Portrait a l'oreille coupée et la pipe," which evoked ecstatic approval from my companion and mild surprise from me at the vivid coloring for which no photograph could adequately prepare one. I must confess that despite the most graphic explanations I still fail to know why Van Gogh chose and juxtaposed his colors in the manner in which he did. I only know that the flaming contrast of red and orange and blue and the fierce penetration of the eyes will never fade out of my memory. Perhaps the why and wherefore are far less important than the recognition of such works as highly personal creation.

An amusing by-product of the exhibition of the Van Gogh portrait was a violent discussion on the color of the eyes, in which several persons voted for green, while a smaller but no less persistent group, of which I was an adherent, claimed blue for the color. Unfortunately the paintings had just been consigned to a packing case when we went back to the galleries, but Mr. Paul Rosenberg, its owner, settled the controversy by stating that the eyes were undeniably green. He also pointed out that it was the vivid blue of the hat which made the eyes look blue to casual observers, after which experience I resolved to note more carefully the effect of one color on another.

The rounds of the exhibition continued. It was not difficult to perceive the exquisite lusciousness of Renoir's colors and textures, the powerful modeling and vigorous movement of the Gerome and Delacroix canvases, the swift complete characterizations in the Degas "Les Repasseuses" and "La mendiane romaine," the simple perfection of Cezanne's "Portrait de Madam Cezanne cousin." These were elements which not even three per cent vision could ignore. Corot's "Le Port de la Rochelle" and "Femme à la grande toque et à la Mandoline" were actually the first paintings that I had seen which conveyed the knowledge that this artist was not limited to the depiction of feathery trees in peaceful landscapes. These I had always enjoyed albeit with a suspicion that they were mildly monotonous, but the vital and skillfully wrought port scene and the large, to me rather sugary, figure piece, were actually news of Corot's wider scope. The Ingres portraits left me unmoved by their smooth coolness and the Courbet "Jeune fille aux mouettes" was to my mind unpleasantly reminiscent of poster art and magazine covers.

The real trouble came with Manet's "Le guitarero," which occupied the most prominent place in the galleries

(Continued on page 12)



AS THEY ARE

"The Great Tradition"



Although a Painter of Royalty, Harrington Mann Has Found That Child Portraiture Gives the Greatest Pleasure

By RICHARD BEER

In 1863 Alphonse Legros, disciple of Lecob de Boisbaudran, acting on the advice of his friends, James McNeill Whistler and Gustave Courbet, crossed the English Channel to London where he was received by G. F. Watts and Dante Gabriel Rossetti who sponsored him in his early efforts as a teacher in England. He began with a class in engraving at the South Kensington Museum, later succeeding Sir Edward Poynter at the Slade School where he remained from 1876 to 1894.

In 1880 one of his pupils was a sixteen-year-old boy from Glasgow named Harrington Mann. In accordance with his best artistic principles, Legros banished young Mann to the school's Anti-Room and kept him there for a solid year in more or less solitary confinement, making studies in chalk from the casts of Greek marbles. During his second year he was permitted to join the life class where he still went on drawing. Only in his third year—he spent five years altogether under Legros—was he allowed to use color. Theoretically this may have been sound instruction in the 1880's, but it was tedious work for a boy who had begun to draw naturally when he was six years old and in whose family there existed a certain feeling for art.

"My father's father was an artist. He died when he was quite a young man, but we still have a self portrait of him which he painted when he was about thirty. Then on my mother's side, there was my grand-uncle Robert Harrington who also painted."

Mr. Mann confesses that neither of his forebears ever set the Thames on fire. As a matter of fact, his relatives have distinguished themselves in other ways. His father was a chartered accountant. His younger brother, Ludovic McClellan Mann, is president of the Royal Glasgow Archaeological Society, a noted authority on prehistoric matters of all sorts, the author of several books and the inventor of the system of Consequential Loss Insurance. His elder brother, Sir John Mann, was selected by Lloyd George to be Great Britain's Controller of Munitions Contracts during the war and in that capacity saved the British Government in the neighborhood of twenty-three million pounds sterling.

When he was twenty, Harrington Mann left the Slade School and went to Paris where he spent two years under Boulanger at Julian's Academy. His report on student life in Paris in the eighties is succinct and to the point. There was apparently little color in it other than what went on canvas.

"As far as I can recollect," he says, "all we did was work. We started in at eight o'clock in the morning and kept at it all day until the light was gone. Besides, I didn't have much money for amusement in those days."

His system of steady application to work seems to have paid, for Mr. Mann won a traveling scholarship which gave him two years in Italy. In 1890 he returned to England where things were altering in the art world. Watts, Burne-Jones, Holman Hunt, John Millais and Leighton were old men and fresh names were finding places in the galleries.

"Do you know the Glasgow School? There was Sir John Lavery, Sir James

Guthrie and Alexander Roche." Mr. Mann's eyes twinkle behind his glasses. "Did you ever hear about Andrew Carnegie and Alexander Roche? Roche painted Carnegie's portrait, you know, and Carnegie sent him a cheque for a great deal more than the price they had agreed upon. Roche wrote Carnegie asking if he hadn't made some mistake in drawing the cheque and Carnegie told him to keep the difference as the picture was worth it."

No such gratuitous miracle occurred during the early part of Mr. Mann's career. His first one-man show, a very modest affair, was held at Glasgow in 1890 with moderate success. For strate-

cess and it was not until 1907 when a trans-Atlantic commission brought him to America that Mr. Mann finally stepped into the front rank of portrait painters.

He moves now between his studio in Eaton Square in London, his farm in Buckinghamshire and the United States, with occasional journeys to France. He has made sixty-three voyages across the Atlantic and is about to make his sixty-fourth. You may partially gauge the extent of his reputation by the fact that his pictures hang in the Luxembourg, the Brooklyn Museum, the Museum of Ghent, the Municipal Gallery of Belfast, the London

who ever saw London from the air during the war. Maitland, who was in command of England's lighter-than-air forces, sent Mr. Mann up in a blimp, an experience which he recollects now as a little nerve-racking.

The list of notable people whom he has painted is long and impressive. In 1932 he had the honor of painting King George, who gave him four sittings at Buckingham Palace. In 1919 he painted the Princess Royal in the uniform of the Red Cross and later was commissioned to do portraits of Princess Marie Louise and Princess Helena Victoria. He has also painted the former King of Greece, Sir Robert Borden, General Sir Sam Hughes, Lord and Lady Birkhead, Sir Robert Shackleton and the Duke of Alba.

Are there any others?

Patiently Mr. Mann produces a book which is a carefully kept record of his achievements. Here are Captain Scott, the explorer; Sir Robert McAlpine; Lord Dunedin; the late Sir Gerald Du Maurier; Lady Millicent Taylour; Lady Diana Manners—"I painted several of her"; Sir Herbert Beerbohm Tree; James M. Beck; one of the few American lawyers who ever had the distinction of becoming a member of Gray's Inn; Walter Frew; Edward Bok; Colonel Frank Rhodes, brother of Cecil Rhodes, who took part in the famous Jameson Raid in South Africa; Charles F. Fowles, who went down on the *Lusitania*; the late Secretary of the Treasury, Wm. E. Woodin; Horace Harding; Mortimer Schiff; Adolf Lewisohn and Miss Barbara Hutton, now the Princess Mdivani. There are many others, but scattered thickly through the pages of well-known names run the children who are Mr. Mann's favorite subjects.

He has painted all told nearly three hundred and forty of them and he infinitely prefers them as subjects to their elders. If they are feminine, they do not insist on telling him that they have recently lost twelve pounds, or if they are masculine, they do not betray their vanity by being particular as to the way in which they are painted. Furthermore they attend to the business in hand much better than their parents. Mr. Mann recalls with a chuckle a very small girl in London who told him to stop stepping back from his easel all the time and to sit down and keep on painting.

In his recently published book, *The Technique of Portrait Painting*, Mr. Mann gives an interesting exposition of the principles of his craft as he sees them. The most important thing is always to tell the truth in a picture, for this is the essence of all true portraiture. But your manner of telling it is another matter, and in his discussion of that side of the subject Mr. Mann states his views on what is known as modern painting in no uncertain terms. To his way of thinking, Vincent Van Gogh's well-known self portrait discredits all technical skill and should a student happen to admire it and wish to emulate it the course of his training will be enormously simplified. In that same connection he asks:

"Do the extremists among the modern schools really believe and would they have everybody else believe that all great painting has already been done, that there is no further place wherein to carry on the old traditions; no note to add? Have they decided that they must fall back on absurd mannerisms, outrageous distortion and incompetent craftsmanship to claim the attention of the pit or the stalls or the gallery? Do they admit that having no flash of genius themselves, there is nothing left between the commonplace and the scrawlings of an infant?"

That may have a rather belligerent sound but that is Harrington Mann, the author, speaking. The artist is a stocky gentleman with iron-gray hair who smiles constantly as he talks and has a tactful pleasant manner which easily accounts for his great success with children. Furthermore he seems just now to be prouder of the achievements of his daughter, Cathleen, than his own. She is the tenth Marchioness of Queensberry, but besides that she has in the past few years acquired something of a reputation as a painter of portraits and it is curious to note, as history is repeating itself here, that the former Miss Cathleen Mann entered the Slade School in London at the age of sixteen.



PORTRAIT OF HARRINGTON MANN

By LEON GORDON

genic purposes he later established himself at Newcastle-on-Tyne. London was his objective, but as yet he hadn't the means to venture in that city and as things turned out Newcastle was not without its prospects. It brought him luck in the shape of an eccentric doctor who paid him a hundred pounds—his first large commission. Mr. Mann still remembers how the doctor refused to break a sitting to take a fish bone out of a patient's throat, even when the suffering person was no further away than the next room. There was also a wealthy Member of Parliament who insisted on posing for his portrait in bedroom slippers and an old coat with the elbows worn through.

When he finally moved to London, Mr. Mann had to hold out for two years before anything like success came to him and then oddly enough it came from the other side of the Border. A gentleman in Fife wanted to have his children painted. There were ten of them. After that he wanted portraits of himself and his wife. Next came his three grandchildren and finally two portraits of his sister. When these commissions were executed Mr. Mann was invited to his client's home in Kirkaldy, where he had the unique experience of dining in a room the walls of which were hung with every one of his pictures.

But even such a landslide of an order did not precipitate any immediate suc-

cessful War Museum, the Scottish Modern Arts Society of Edinburgh, the War Museum in the Houses of Parliament in Ottawa, Canada, and even in such remote museums as those of Sydney and Melbourne. He is a member of the Royal Society of Portrait Painters, the International Society of Sculptors, Painters and Gravers and the National Portrait Society. He has exhibited at various times in Berlin, Munich, Brussels, and with the Carnegie Institute in Pittsburgh and in Buffalo. Nor does that include his numerous one man shows at the Agnew and Tooth Galleries in London and at Duveen's, Seligmann's and Knoedler's in New York.

Mr. Mann would make a bad reporter. He talks amiably and well but his narrative is forever being sidetracked by humorous instances usually connected with one or another of his portraits.

"I painted Jacob Schiff, you know, and some time later I read in the papers that picture had been stolen. I immediately saw myself becoming famous as the author of a stolen picture, a repetition of the Mona Lisa case or Gainsborough's Duchess of Devonshire. But nothing like that happened. Mr. Schiff refused to pay a reward for the return of the picture, which he had given to the Montefiore Home. I painted another one of him. Then a year or so later the original picture was returned in very bad condition. It had been cut out of the frame by a feeble-minded gentleman who had no idea of its value."

Similarly Mr. Mann's portrait of Air Commander E. M. Maitland recalls the fact that he was one of the few civilians

RECENT ART BOOKS

CATALOG OF ILLUMINATED MANUSCRIPTS FROM THE PIERPONT MORGAN LIBRARY EXHIBITED AT THE NEW YORK PUBLIC LIBRARY, 1934

Introduction by Charles F. McCombs
Price, 50 Cents

Two important public institutions were during the past Winter under the sign of the art of the miniature: the Metropolitan Museum with its exhibition of Islamic miniatures during the early part of the art season; the New York Public Library with the Western and Eastern miniatures from the Pierpont Morgan library shown in February. A record of the latter has now appeared in the form of a catalog.

Mr. McCombs, realizing the importance of this exhibition in the life of the New York Public Library and New York City, as well, found it fit to establish its historical significance in the annals of exhibitions of illuminated manuscripts held in New York since 1884. In this year the first exhibition of the kind had been organized by the Grolier Club and eight years later one hundred and thirty-seven more items were shown at the same place. Fifty years after the Grolier Club's initial venture, 117,000 persons flocked to the marble halls at Fifth Avenue and 42nd Street to look at the parchment pages taken from the Morgan shelves to be unfolded before admiring eyes. It is these 117,000 persons for whom Mr. McCombs has written the introduction and to whom he has given the benefit of accurate scholarship, imparting it with tact and an unusual understanding of not only the object seen but those who see it. A cultural and aesthetic history of book illumination in general, and specific comments on the pieces exhibited, elucidations on technique, bibliography and a glossary of liturgical terms are offered to those who are eager to add knowledge to pleasure or rather to increase pleasure through knowledge.

The catalog proper contains not only the customary listing of the objects exhibited, but adds to each piece its individual history with many related facts of great interest. Such welcome information had already been set forth on the stimulating labels prepared for the exhibition by Miss Belle da Costa Greene and Miss M. P. Harrsen of the Morgan Library. It is from these labels that the catalog has been compiled and edited by Mr. McCombs with the assistance of Mr. S. L. Pillsbury. By publishing this valuable material, the New York Library provides a highly desirable guide of reference to about one hundred and fifty of the most treasured illuminated manuscripts preserved in America.

HERBERT WEISSBERGER.

MODERN FURNISHING AND DECORATION

By Derek Patmore
Studio Publication
Price \$4.50

Today the householder of moderate income finds departments devoted to modern furniture and decoration in all the large stores. He notes that the prices of these are no higher than the cost of ordinary furnishings, and well within his means. He sees model rooms in these departments and wonders how he can use this material in his home. Mr. Patmore writes with this person in mind. He tells how to introduce modern decorations into the average home and how to progress until room is completed. Choosing the right picture, china, glass, silver, furniture, floor covering, books, and all accessories are covered in the author's text. Lamps and lighting are given a separate chapter. A room need not "go modern" all at once, but contemporary pictures may be first hung with period decorations, and then a modern rug added, and so on until the large pieces of furniture complete the room. If the author's instructions are followed the room will look well at every stage of its development.

There are sixteen full color, and thirty-two black and white, illustrations to guide us in our home planning. They prove that effective contemporary decoration is desirable and obtainable.—J. G.

AROUND THE GALLERIES

By JANE SCHWARTZ

Although the summer is not altogether conducive to traipsing about art galleries, three rather optimistic ones have ventured to put on group shows. At the Argent Galleries, the National Association of Women Painters and Sculptors have arranged a summer exhibition of ninety-two pieces which achieve pleasantness of a primarily decorative nature. Landscapes, portraits and still lifes alternate in various treatments and humors. Among the contributors are Mary T. Robinson, Nell Witters, Marie Haughton Spaeth, Emma Fordyce MacRae, Margaret Huntington, Ruth Wilcox, Sue May Gill, Edna Bernstein, Martha Simpson and Alexandrina Harris.

* * *

Another show lasting until June takes place at the Carnegie Hall Gallery. Here, the honors go to Stanislav Rembski for a portrait a great deal above the artist's usual level of excellence. The keen wit discernible in "Ship Shapes" is a close competitor according to this individual taste. Other artists who have appeared again and again in group shows of the present season are Bosseron Chambers, Frederick Detwiller, Charles Gruppe, Lucile Howard, J. Campbell Phillips, Hovsep Pushman, May Fairchild and Maria J. Streat.

* * *

An interesting exhibition of work completed during the past winter is presented by the Morton Galleries. Among the outstanding canvases is "Tortilleria" by Doris Rosenthal, which appeared in her one-man show here a few months previous, the humorous and decorative abstractions of Oliver Chaffee, and Milton Avery's "Mother and Child." Arthur Young and Charles Martin, both art instructors of Columbia, present imaginative water colors as does Joseph Hauser and Chaffee. The work of Werner Drewes and Don Freeman was found to be considerably above the average.

* * *

No two weeks could pass without a



"ROOSTER" (RED COPPER)

To be seen in the sculptor's exhibition at the galleries of Wildenstein & Co.

series of exhibitors at the Delphic Studios. This week, Rosa Nessler, who figured so prominently in the Water Color Club Exhibition and that of the National Academy, is giving here a first one-man show. The exhibit is divided into three classes of subject matter, city life, which includes intimate scenes taken from midtown, east side and uptown, still lifes and portraits. In these watercolors, there is found the same degree of technical security which has always made her work outstanding in the other shows. The artist's tendency to apply her color somewhat in the manner of oil is to be regretted since the entire charm of her medium is thus sacrificed. The color has a way of sitting in its place and no

imaginative effort on the part of the spectator can produce the diffused and running effects which add so much to the appeal of watercolor. However, they reach a height of excellence which cannot be ignored. A Pennsylvanian photographer, Luke Swank, is at the same time exhibiting intimate scenes from circus life. "A sensitiveness to surface and sobriety of lighting" have been the chief characteristics attributed to him by Frank Crowninshield. William Van Beek, who has been the undisputed king among soap sculptors, is having an exhibition of his pièce de résistance and more serious work in ivory and wood. His pieces are small, and also compactly constructed, which makes him almost a miniaturist in clay. While most of his

work is outstanding, excepting the soap sculpture of course, one little wood carving which is unnamed has beauty and eloquence. * * *

At the Ferargil Galleries, Randall Davey is exhibiting his recent work. In this show, he has included many scenes of equine life which are unquestionably the best he has done. The three paddock episodes are very interesting from the standpoint of drawing, which shows great feeling for the anatomical structure of the horses but which at the same time is seen impressionistically rather than photographically. Novel compositional effects are employed to good advantage. In the portraits, Mr. Davey is a great deal more at ease, but it is an ease which borders dangerously on the line of the academic. While the faces are conveyed with a great deal of accuracy and the texture of the clothes is admirably differentiated, there is a lack of fire in the interpretation. On the whole, here is a set of water colors which are exceedingly fluent and which reveal an imaginative grace at the same time as an understanding of the formal feats demanded by such a subject. * * *

The exhibit of Revington Arthur is one of the shows which the Montross Gallery presents with pride. This artist, it should be noted, exhibited earlier in the season with the Silvermine Group. He has a tremendous amount of work to show with his thirty-three canvases and many water colors and sepia. Here is an artist who is not afraid of color. He employs it lavishly with great intensity of hue and yet curbs the effect with some very sober contrasts. Modern in his approach, he is clear as to his ideas, however unconventionally they are presented. In his landscapes, richness of color is applied to simplified planes, while the same process is also evidenced in his portraits. Of the latter, "Tony—Gangster of the Thirties," is especially good in its characterization of indolent charm and sensuousness. The artist has a great deal of strength and a conviction which should carry him far. The water colors did not appear as successful, in the opinion of this reviewer. * * *

After such natural outburst of color, that of Lee Gatch at the Contempora Art Circle seems extremely quiet. His design is rather abrupt and he is given to angularities of drawing which combine in a rather frenzied manner.

FOUR PER CENT VISION

(Continued from Page 10)

and yet struck me as being the most uncomfortable painting I had ever seen. The more I looked at it the more restless I felt and could find no logical explanation of my dissatisfaction until I focused attention on the figure's right leg. There's a leg held in an impossible position, devoid of support, the mere contemplation of which gave me a sense of physical weariness and strain. The distraction was so obviously overshadowing the painting's virtues that I voiced my complaint. The answer indicated with reassuring certainty that Manet was the first of the French artists to disregard the demands of realism and that such a placing of a leg was indicative of his complete disinterest in this aspect of figure painting. It was the same old story of having to shed preconceived notions of what and what not an artist wants to do in order to judge his attainment.

As a matter of fact when I look at a photograph of the canvas now, it is plain that the figure in the painting is not really uncomfortable. He isn't conscious of the fact that he is doing something practically impossible—the leg has no weight whatever, so it is no task to hold it suspended in mid-air. Looking at the picture more closely, it seems too that the left leg has neither weight nor substance, as well as the right one. It neither rests on the floor nor supports the body, and the figure, as a whole, isn't really sitting on the bench. Granted that the head and arms are instinct with life and vigor, but somehow, the painting has an insubstantial flat quality which fails to carry conviction. I cannot determine what Manet offers in lieu of realism of form, aside from sheer good painting, and it makes one wonder whether good painting is enough.

"Marines in Review," an impressionistic piece, possesses, however, elements of distinction. * * *

André Bauchant at Mrs. Cornelius J. Sullivan's Gallery does not seem to be occupied with any important problems, but his tasteful color sense has found expression in delicately painted flower studies. His canvases are so compact as to leave very little space, and, once inside, it is difficult to escape.

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LONDON LETTER By Louise Gordon-Stables

We have had a number of shows at the dealers' galleries which definitely labeled themselves as confined to pictures or works of art priced under £5, £10, £100, as the case might be. The art-public has welcomed them, for the idea has appealed not only to the purse, but also to that sporting spirit which welcomes a mild gamble and gives to the pursuit of collecting a spice of adventure. In many instances a number of the items have been speculative; on the whole everything included has represented a remarkably good return for outlay, no matter what artist or craftsman is concerned.

An exhibition at Agnew's in Old Bond Street is of a rather more ambitious type. Here the price limit is £300 and the majority of the pictures are definitely attributed to fairly well known names. There is, for example, Andrew Geddes, whose "Portrait of a Man" here is proof of that sensibility which entitles him to respect, and of that technique which bespeaks the master-hand. Thomas Patch's Florentine scenes, if lacking the animation of a Guardi, at least have a fine architectural sense and an admirable feeling for color. There is Charles Phillips who in a "Family Group" tempts one to suggest Zoffany and Salvati in his "Man in Armour" is sufficiently decorative to warrant inclusion with works by men of more arresting name. Altogether, the show is one which should lure buyers from the cult of record-scoring titles to self-reliance and independence of choice.

Though one does not care in matters of art to harp unduly as to price, it is impossible to refrain from mentioning that which instinctively occurs to one on a visit to the Exhibition at the Colnaghi Galleries of The Society of Graver-Printers in Colour. Here hardly any of the excellent prints go higher than three or four guineas, and quite a number of attractive specimens are to be had for two or less. Yet amongst the hundred exhibits there are few which do not exhibit high technical



HUNTING SCENE CHINESE LATE SUNG DYNASTY

Purchased by the Charles W. Harkness fund for Cleveland Museum of Art.



qualifications, good composition and a real feeling for the exigencies of the craft. Woodcut illustrations to biblical themes by Jules Chadel, carried out by the Japanese artist, Urushibara, constitute the highest pinnacle of technical accomplishment, for instead of employing a separate block for each tint the same block has been cut progressively, so that some eight printings in all are made from it.

There are indications that the cult of the sporting picture is having its logical conclusion in the collection of those paintings of prize stock that the squires and farmers of the XVIIIth century were fond of commissioning from artists, good, bad and indifferent. A Bond Street gallery is now giving a specialized show of such works, a number of which have definitely a considerable degree of merit, the landscape or farm backgrounds having been skilfully introduced and the modeling well suggested.

The Exhibition of Staite-Murray Pottery at the Reid-Lefèvre Galleries in

King Street includes some forms of outstanding grace, with their decorative designs admirably adapted to enhance their aesthetic values. A point to be noted in connection with these "pots" is the care that has been bestowed in each case upon the form and detail of the base so that a perfection of balanced mass pleases the eye throughout. Primarily the vases depend on beauty of line and the play of light on the surfaces. Decoration is a secondary consideration and is so kept in hand that nowhere is there any undue ornamentation or fussiness of effect. The glazes deserve especial appreciation.

At The Fine Art Society in New Bond Street, lovers of Irish landscape will find in Paul Henry's Connemara studies that colorful country in every mood, but more especially under soft Irish rain. There is a wild Celtic poetry about many of his compositions, and full advantage has been taken of the extraordinarily fine color combinations that are characteristic of the land under shadow and under sunshine.

CLEVELAND BUYS A SUNG PAINTING

CLEVELAND.—The Museum of Art is to be congratulated on the acquisition of a Chinese painting of the Sung period, (illustrated in this issue). Although small in size, it will be seen to be fine in quality. Coming to the Museum as a fan painting, it would seem to the writer to have been originally part of a handscroll—a supposition which finds little support, however, from the Curator of Oriental Art at the Museum, Mr. Hollis. "The composition," he writes, "would seem more complete if the painting had not been dimmed by age and remounting . . . the range of hills at the right side and in the background can hardly be seen in the photograph." In any case, the painting is a significant addition to the Far Eastern Department of the Museum.

CRAVEN'S BOOK TO BE CORRECTED

As we go to press, we hear that Simon & Schuster have re-called all copies of *Modern Art* by Thomas Craven for correction of those pages referring to Mr. Zborowski, the Parisian art dealer. When the book appeared a few days ago, Mr. Zborowski claimed that certain statements which Mr. Craven made regarding the dealer's connection with Modigliani to be inaccurate. Corrections are now being made, and the book will be released again shortly.

AFRICAN ARTS SHOWN AT FOGG

CAMBRIDGE.—The Fogg Museum is holding an exhibition of African and Oceanic Art through the cooperation of the Peabody Museum of Archaeology and Ethnology. Mr. Frederick R. Pleasants, in writing of this show, emphasizes a few interesting points in the attitude of the African towards his art.

"That persistent concern with the exterior characteristics of nature which has governed later European art does not interest the savage. It is the idea, such as he envisions it, that is of dominating importance. Artistically, this quality of the inner idea is far removed from that of Greek sculptors like Polykleitus and Lysippus but is nearer to the spirit of the Chinese Hsieh Ho, to whom inner quality and rhythmic vitality were a necessity for any worthy art. The obvious exaggeration and distortion, which appear to be a part of the search for this inner idea, have had their influence on certain phases of modern sculpture and even painting; the remarkably simplified planes and contours, the stylized treatment of details, have had probably a more deep and fruitful influence on all contemporary sculpture.

"Technically this inner quality is manifested in a tremendous vitality expressed with an understanding of the values of rhythm and mass. And there is often fine organic unity, which shows in a plastic sense surpassing that of most civilized peoples. . . .

"In this exhibition certain pieces, such as the Maori ancestor god or the New Ireland cult mask, bear a definite relation to the ethnic type yet are far removed from realistic sculpture as we understand it. Others, such as the Congo chief's stool or the Congo woman holding a bowl, bear an even remoter resemblance, though dynamic and significant works of art."

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AVERELL HOUSE, ET AL.
DECORATIONS

Now on Exhibition
Sale, May 17

A catalog of decorations for gardens and interiors, including property of Averell House, New York City, collected by Karl Freund, will be dispersed at the American-Anderson Galleries on May 17. Accompanying the Averell collection, which will be sold because of the closing of Averell House, due to the retirement from business of Marian Averell Dougherty, its president, are garden statues and ornaments from Clarabean Court, Roslyn, L. I., the estate of the late Mrs. Benjamin Stern, and the personal collection of Biedermeier furniture owned by Marie Sterner, of the well-known Marie Sterner Galleries.

The catalog covers a wide range, from the art of ancient times to contemporary work. Notable in the contemporary sculpture is the "Aphrodite" in white marble of Gaston La chaise, a suitable fountain figure for a modern garden, and believed to be the first example of this American sculptor's work ever offered at public sale.

A set of carved wood chessmen by Hunt Diederich and a bronze of Paul Manship are also included in this section.

In the antique group, mention should be made of a pair of white marble busts by Antoine Coysevox; an antique Cypriot Roman marble statue of the 1st to 2nd century B. C.; Franco-Italian stelae of the late XVIIth century, and XVIIIth century French works of characteristic grace and spirit. Fanciful XVIIIth and XIXth century garden figures in lead, in the form of garden benches, wall fountains and urns, are an attractive feature of the sale.

The collection of wrought iron garden furniture, introduced in this country by Averell House, emphasizes a splendid group of English pieces made about 1790, some of the Sheraton examples being quite rare and others coming originally from famous houses in England.

Pictorial art in the catalog reaches its most ambitious point in the XVIIIth century English and French paintings of groups of elegantly attired ladies and gentlemen in formal interiors, and, describing a wide arc, arrives at the charming colored lithographs of Marie Laurencin and some of the famous Fujita cats, that contemporary Franco-Japanese artist being represented by four original colored etchings of these popular subjects.

The conversation paintings comprise the following XVIIIth century works: "The Waldron Family," by Joseph Highmore; "The Churchill Family," by Charles Phillips; "The Family of the Comte de Lamognon," by Francois Xavier Fabre, and "Maitre Leroy, Motaire, and his 'Four Children,'" by Guillaume Dominique Jacques Doncre.

An outstanding feature of the furniture for interiors is an Imperial drawing room suite by "Jacob" from the Trianon Palace, consisting of a canapé, eight side chairs and six arm chairs, made for Napoleon and designed in the pure neo-classical style of the Consulate. The canapé and many of the chairs bear the impressed mark "JACOB D. R. MESLEEE," and most of the pieces bear the order labels given by the First Consul for the Interior Salon of the Grand Trianon, dated "13 Première, l'An 10 (1801)."

The attractive Biedermeier furniture in the Sterner collection includes several pairs of fine matching early XIXth century mahogany chairs, and extremely attractive arm chairs, settees, tables of various types and a young lady's secretary in fruitwood. Many attractive period chandeliers and lighting fixtures are also found. A group of the early XIXth century Portuguese Bilbao mirrors identified with Averell House, including some unusual types, are comprised in this catalog, which is rounded out by sporting prints, faience urns and figures, sundials and bronze ornaments, Spanish oil jars and other attractive pieces suitable for patio and garden, and porch furniture and rugs.

PENFIELD, ET AL.
PAINTINGS

Now on Exhibition
Sale, May 17, 18

Paintings given to Nattier, Ziem, Gerard David and Jakob Maris appear in a collection of European and American pictures, the property of the late Anne W. Penfield of Philadelphia, of a private collector of Andover, Mass., and other estates and owners to be sold the evenings of May 17 and 18.

The extensive French group includes Nattier's "Mademoiselle de Migieu as Diana," from the collections of Marquis de Savigny les Beaune and the Marquis de Changey, and several Venetian scenes by Ziem. Barbizon paintings comprise Corot's "Labouisière, près Bethune (Pas-de-Calais); Chemin Bordé de Saules" and "Environs de Montpellier: Pins Parasol dans la Campagne," both from the Vente Corot, and both described and illustrated in Robaut; Daubigny's "A Quiet Pool," which he painted in 1866 on M. A. Boland's steam yacht, using a shutter removed from the craft for the panel. A Boudin, "Environs d'Honfleur," also appears in the French landscapes. An interesting Delacroix, "Michel-Ange dans son Atelier," is believed to be a preliminary study for the larger canvas illustrated in Robaut.

In a group of XVth and XVIth century works appears the "St. Bernard with Donor," attributed to Gerard David.

GOODWIN, ET AL.
AMERICANA

Now on Exhibition
Sale, May 17, 18

Catalogued as pictorial Americana, a fascinating array of prints, rare maps and broadsides, drawings and paintings from the collection of William B. Goodwin of Hartford, Conn., John P. Kane of New York, the late V. Winthrop Newman of New York City, and from other collections, will be dispersed at public sale at the American-Anderson Galleries the evenings of May 17 and 18, following exhibition commencing today. The Galleries announce that this is the last sale of the season in the Book Department.

Oil paintings of famous figures in American history include such subjects as Washington, Lincoln and Capt. John Smith, while fine clipper ships appear in the marine paintings. Landscapes, naval subjects, and typical early American genre scenes are likewise well represented. Among the very rare items in the original drawings is a watercolor view of New York by Archibald Robertson and original watercolors by Amos Doolittle with line engravings made from these drawings.

The famous "Boston Massacre" print by Paul Revere, a line engraving partly colored by hand, is the foremost item in the engraving group, which contains in addition an early view of Savannah, engraved by P. Fournier after P. Gordon, and a rare early cartoon by Doolittle, dated 1813.

Fine mezzotints include a rare pair of colored portraits of George and Martha Washington attributed by Hart to Charles Willson Peale, and a portrait of Washington, printed and engraved by E. Savage, 1793. The colored aquatints likewise comprise many items of interest.

A splendid collection of lithographs in color, many of them published by N. Currier, fine sporting prints, rare maps and numerous broadsides complete the catalog.

DANA AMERICAN
LIBRARY

Now on Exhibition
Sale, May 17

A collection of Americana of great historical and literary interest, comprising books, autographs and manuscripts, will be dispersed in settlement of the estate of the late Helen Dana, (Mrs. Richard H. Dana), of Cambridge, Mass. Formerly owned by Francis Dana, 1743-1811, Richard H.

Dana, 1787-1879, Richard H. Dana, Jr., author of "Two Years Before the Mast," 1815-1882, and Richard H. Dana, III, 1851-1931, the collection will be sold by order of Nevil Ford and Lawrence W. White, executors, under the terms of the will of the late Mrs. Helen Dana, the sale to take place the afternoon of May 17. Some fine literary and historical property of other collectors is included in the catalogue. This is expected to be the last book sale of the season at these Galleries.

RAINS AUCTION ROOMS

SEELY, ZILUCA ET AL.
PAINTINGS

Exhibition, May 13
Sale, May 16

The Rains Auction Rooms will sell on May 16 fine oil paintings from the collections of the late Lyman Seely of Hammondsport, N. Y., the Baron Ziluca of Rome, Italy, and other collectors.

Of considerable interest is a portrait by Gilbert Stuart of Charles Carpenter, Deputy Steward of Cornwall; another American painter of note, though somewhat later than Stuart, who is included in the sale is Louis Maurer, famous for his original paintings from which so many desirable Currier and Ives prints were made. The painting by him shows two gentlemen speeding along the frozen park in sleighs, one being reputed to be the elder Vanderbilt driving his favorite steed. Of outstanding appeal, too, is a Winslow Homer canvas entitled "The Dispatch Rider."

Among the Flemish masters represented is a Van Dyck work, the portrait of Lady Ann Carr, Countess of Bedford. This painting was lately in the English collection of Sir John Foley Grey, Bart., and is still contained in an antique carved frame. Other early Flemish masters include Sustermans with a portrait of King Philip IV of Spain; Arnold Mytens with a portrait of a young Dutch nobleman; a family group by Carl Mytens; and a lovely landscape painting by Albert Cuyp. A small sketch given to Velasquez, representing a cavalier leading a horse, bears an impressive provenance; and several early Italian paintings are of considerable merit, notably "Two Peasant Heads," by Piazzetta; two country scenes attributed to Mag nasco; "A Venetian Wedding" of Pietro Longhi and a landscape with figures by Marco Ricci.

The exhibition also shows notable examples given to some of the most famous of the XVIIIth century English portrait painters, outstanding among which are a portrait of the Duke of Cumberland and another of Anthony, 13th Earl of Shaftesbury, both by Thomas Hudson; a portrait of the Duchess of Portsmouth by Sir Peter Lely; portraits of Princess Elizabeth and Mrs. Carfax by Sir William Beechey; one of Montagu Bertie, Earl of Abingdon by Sir Godfrey Kneller and a fine portrait of George Washington by Rembrandt Peale.

Among the outstanding artists of the mid-XIXth century, the most important, perhaps, are "Head of a Smiling Girl" by Mary Cassatt, which was exhibited, numbered among the best works of this really great artist, and "A Garden Party" by Monticelli.

A varied group of desirable and decorative paintings of the XVIth, XVIIth and XVIIIth century English, French, Italian and Dutch schools round out the exhibition. The collection will remain on view daily from 9:00 A. M. to 6:00 P. M. until the evening of sale, Wednesday, May 16th, at 8:15.

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NEW YORK

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Saturday, May 12, 1934

15

**FIFTY-SEVENTH STREET
AUCTION GALLERIES**
**SCHROEDER ANTIQUES
AND PAINTINGS**

**Exhibition, May 3
Sale, May 18, 19**

American and English antiques from the collection of John G. Schroeder of Huntington, L. I., will be sold by order of the owner at the Fifty-Seventh Street Auction Galleries on May 18 and 19. The auction, which will take place at 2 P. M. daily, will also comprise examples from other sources. Mr. Schroeder, himself, is too well known to the trade to need introduction.

The dispersal will be wide in scope, embracing furniture of the favorite Chippendale, Sheraton and Hepplewhite workmanship, including pieces of both English and American provenance in a wide variety of forms; English and American china; early American silver; needlework pictures; ship models; and objects of utility and art so popular in the early days of the settlement of this country.

The furniture, already noted as comprising both American and English workmanship in Sheraton, Hepplewhite and Chippendale examples, includes highboys, sofas, chairs, tables, sideboards, etc. Among the fine selection of armchairs one rare ribbon-back example, circa 1750, stands out, distinguished by the graceful treatment of the back and fine proportions of the whole. This piece, it should be noted, was once the property of the Proudfoot and William Couper families, both prominent in Philadelphia. Of about the same date is a maple wing chair of extremely graceful line and in perfect condition. Another notable feature of the dispersal is the inclusion of several stenciled Hitchcock type chairs, as well as three-section Duncan Phyfe mahogany tables which are always so much sought after.

A fine group of objects of art, covering a wide range of subject matter and taste, is found in the collection. Mirrors are present in fine selection, among them being pieces of both Hepplewhite and Sheraton provenance as well as a few glass paneled specimens. The china constitutes an especially interesting part of the sale, including the much sought Staffordshire and Chelsea figurines and a number of platters, many of which are marked by strong historical associations. Foremost among these is a Lowestoft platter of Royalist design, in the center of which are depicted in profile the heads of Marie Antoinette, Louis XVI and the Dauphin, seen against a landscape background. Such a piece is naturally bound to arouse great interest, the more so when one realizes that the destruction, which Royalist art of all kinds has suffered at the hands of those of Revolutionary tendencies, makes the few surviving examples exceedingly rare.

In the American pottery and porcelain, the attention is immediately drawn to a "Pat in the Pond" platter in proof condition. This fascinating piece shows Dr. Syntax amused by Pat in the Pond. A number of needlework pictures, so much in demand at the moment, appear, as well as fine ship models and other concrete testimonies to

**NEW YORK
AUCTION CALENDAR**

American-Anderson Galleries

30 East 57th Street

May 17—Decorations for gardens and interiors, including property of Averell House, New York City, collected by Karl Freund; garden statues and ornaments from Claraben Court, Roslyn, L. I., estate of the late Mrs. Benjamin Stern, and the personal collection of Biedermeier furniture owned by Marie Sternher. Now on exhibition.

May 17—Collection of Americana, the estate of the late Helen Dana of Cambridge, Mass., together with literary and historical property of other collectors. Now on exhibition.

May 17, 18—Collection of European and American pictures, property of the late Anne W. Penfield, of Philadelphia, of a private collector of Andover, Mass., and other estates and owners. Now on exhibition.

Fifty-Seventh Street Auction Galleries
41 East 57th Street

May 18, 19—American and English antiques from the collection of John G. Schroeder of Huntington, L. I. On exhibition, May 13.

Rains Auction Rooms

3 East 53rd Street

May 16—Oil paintings from the collections of the late Lyman Seeley, Hammondsport, N. Y., Baron Ziluca of Rome, Italy, and from other collectors. Now on exhibition.

May 17—Fine books from the library of Anton S. Lau, Bloomfield, N. J., with important additions. Now on exhibition.

the early devotion to the handcrafts, always a cause of intimate delight to our own generation. A small group of silver features some early American spoons of characteristic simplicity of design and beauty of workmanship. Several pairs of early Federal brass adirons constitute an additional attraction to a generally varied sale.

In the group of paintings, one notes a pair of fine hunting scenes by Willis and a Scotch whaling scene by Bradford, an early academician. A selection of Currier & Ives includes all the popular representations: American historical portraits, City and rural subjects, clipper ships and sporting items. The dispersal will be conducted by Mr. Benjamin Flayderman.

**BRITISH REPORTS
IN SPECIAL SHOW**

An exhibition of publications on art, architecture, archaeology, and science issued by the Government and National Museums and Galleries of Great Britain will be held in Classroom B at the Metropolitan Museum from May 16 through June 15, it is announced in the April Bulletin. The publications, which have been assembled by the Government Printing Office and lent through the British Library of Information, embrace books, pamphlets, reports, maps, color prints, postcards, posters, photographs as well as casts. The collection should be of especial interest not only to museums and libraries but to those interested in research as it affords a convenient survey of the ways in which leading museums present various types of material.

**NEW ACCESSIONS
OF METROPOLITAN**

Among the recent accessions of the Metropolitan Museum of Art are five pieces of Empire silver bearing the Borghese arms from the service owned by Ercole Canessa and later by Mrs. Rockefeller McCormick. Four of these specimens are by Biennais, and a fifth by Odiot, all being acquired by the Museum from the Rockefeller McCormick sale at the American-Anderson Galleries this past January. A scholarly report on these examples has been written by Miss Louise Avery in the April *Bulletin*.

In the department of Near-Eastern Art, a Persian stucco sculpture of the early XIIth century has been added to the permanent collection. Dr. Dimand, writing of the acquisition in the April *Bulletin*, concludes:

"The artistic quality of our new stucco head will help to correct the prevailing erroneous idea that Persians of the mediaeval era were poor sculptors. Let us hope that systematic excavations of Seljuk and later sites in Persia will add other fine examples of sculpture."

The Museum also announces, in the April *Bulletin*, the purchase of a Spanish sculpture of the first half of the XVIth century. A brilliantly polychromed alabaster tondo containing a portrait of Saint Agnes within a wreath of flowers and fruits, it is a companion piece to the Saint Jerome tondo acquired by the Museum in 1927. Both were formerly assigned to Damian Forment, but they now appear to be by a sculptor of the sacristy doors of the Cathedral of Cuenca, who Gómez-Moreno thinks may have been Diego de Tiedra.

Mrs. Frances Little in the same number of the *Bulletin* writes of the English embroidered carpet, signed and dated 1765, which has been recently added to the textile collection. "The piece, which measures about nine feet square, is worked in gros point in a brilliantly colored all-over pattern.

"In the center, framed as a medallion, is a design of tulips, carnations, and other opulently blooming flowers in natural shades against a dust-colored ground. Large scrolling green leaves on a red ground fill the corners, and the border repeats the pattern of gayly colored flowers on a brown ground. The design, particularly the curling serrated leaves and the carnation forms, resembles closely the painted Indian cottons whose rich colors and patterns served as models for the crewelwork embroideries so universally made in England during the second half of the XVIth century. There is also a suggestion of the brilliant effect of Dutch flower paintings of the period. In the lower left-hand corner may be seen the figures 1765, the year of the completion of the carpet, and certain initials, of which the upper two, A. L., signify the name Alice Loft, an ancestress of the late Colonel Orlebar, Hinwick House, Roston, Bedfordshire, to whom until recently the piece belonged....

Thanks to careful preservation the Museum piece offers an unusual opportunity to judge this kind of needlework in the state in which it appeared to its contemporaries."

The ART NEWS

FRENCH AND COMPANY INC.
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**OLD PAINTINGS
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680 FIFTH AVENUE

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HOWARD YOUNG GALLERIES

**OLD AND MODERN
PAINTINGS**

**NEW YORK
677 FIFTH AVENUE**

**LONDON
35 OLD BOND ST.**

RECENT AUCTION PRICES

REID FURNISHINGS

(Continued from page 3)

greeted with the colorful sight of large crowds following the auctioneer up and down, from room to room of the stately residence, to bid on the larger objects which could not conveniently be assembled in one place.

The following high prices were obtained in the dispersal:

- 40—Finely carved coral group \$550
 222—Pair fine Wu Ts'ai bottle-form vases—Wan Li; Yamanaka & Co. \$40
 236—Decorated robin's-egg blue temple vase—Ch'ien-lung; C. W. Yau 800
 228—Important famille rose millefleur vase—Ch'ien-lung; C. W. Yau 900
 241—Pair important famille rose octagonal temple vases with covers—Yung Cheng; A. T. Samson 550
 264—“Flowers: Two Paintings”—Jean Baptiste Monnoyer—French: 1634-1699; A. H. Fraser 620
 265—“T he S t a m p e d e ”—Adolf Schreyer—German: 1628-1699; W. Greif 800
 273—“Master John Corfe”—John Downman, R. A.—British: 1750-1824; Mrs. P. A. Slawson 525
 277—“Portrait of a Little Girl”—John Opie, R. A.—British: 1761-1807; L. J. Marion, agt. 550
 278—“Comtesse de Courcelles”—Nicolas de Largilliere—French: 1656-1746; H. E. Russell, Jr., agt. 1,000
 281—“William of Nassau, Prince of Orange, after Van Dyck”—Daniel Mytens the Elder—Flemish: 1590-1656; H. E. Russell, Jr., agt. 700
 282—“Lord Wotton, Comptroller of the Household of Queen Elizabeth”—Paul Van Somer—Flemish: 1576-1621; H. J. Hogan 1,100
 285—“Richard Cumberland, Esq.”—George Romney—British: 1734-1802; A. H. Fraser 1,200
 286—“Master Simon”—John Hopper, R. A.—British: 1758-1810; Mrs. E. G. Burke 650
 287—“John Milton”—Sir Peter Lely—Flemish: 1618-1680; Plaza Curiosity Shop 600
 288—“My Dove”—Jean Baptiste Greuze—French: 1725-1805; R. E. McConnell 2,400
 289—“Portrait of a Young Lady”—Jean Marc Nattier—French: 1685-1766; M. V. Horgan, agt. 1,700
 290—“Frederick Howard, 5th Earl of Carlisle, K. G.”—Thomas Gainsborough, R. A.—British: 1727-1788; H. E. Russell, agt. 5,100
 291—“Lady Willoughby de Broke”—Sir Joshua Reynolds, P. R. A.—British: 1723-1792; H. E. Russell, agt. 2,100
 294—“Sir Souden Lawrence”—John Hopper; H. E. Russell, agt. 1,700
 295—“The Strafford Children”—Henry Ashby—British: 1744-1818; Mrs. P. A. Slawson 650
 296—“Portrait of a Noblewoman and her Son”—Robert Levrac Tourneries—French: 1668-1752; Capt. Daniel Sickles 850
 300—“Marquise de G.”—Nicolas de Largilliere; Capt. Daniel Sickles 725
 344—Pair Regence carved walnut and needlepoint armchairs—French, early XVIIIth century; W. W. Seaman, agt. 1,150
 349—Pair Regence carved walnut and needlepoint fauteuils—French, early XVIIIth century; E. Colsmann 660
 350—Pair Regence carved walnut and needlepoint fauteuils—French, early XVIIIth century; D. A. Simmon 540
 353—Georgian mahogany and needlepoint cabriole-leg marquise—H. E. Russell, Jr., agt. 575
 355—Louis XV tulipwood parquerie escriptoire table—French, XVIIIth century; Mrs. R. Newton 650
 370—Louis XVI carved and gilded canape in XVIIIth century Aubusson tapestry; R. C. Sharp 525
 373—Pair George I carved walnut and needlepoint claw-and-ball foot side chairs—English, early XVIIIth century; M. V. Horgan, agt. 1,200
 374—Pair George I carved walnut and needlepoint claw-and-ball foot side chairs—English, early XVIIIth century; M. V. Horgan, agt. 1,200
 375—Pair important Paris needlepoint and carved pearwood state chairs—Flemish, late XVIIth century; Mrs. B. M. Platt 1,150
 376—Pair important Paris needlepoint and carved pearwood state chairs—Flemish, late XVIIth century; R. C. Sharp 1,100
 377—Important Paris needlepoint canape—late XVIIth century; Mrs. B. M. Platt 1,450
 378—Pair important Paris needlepoint and carved pearwood state chairs—Flemish, late XVIIth century; D. W. Capen 950
 379—Pair important Paris needlepoint and carved pearwood state chairs—Flemish, late XVIIth century; J. H. James 1,050
 385—Pair Georgian carved walnut conversation chairs in XVIIIth century needlepoint; Orsenigo Co. 580
 386—Pair Georgian carved walnut conversation chairs in XVIIIth century needlepoint; J. H. James 520
- TERRY LIBRARY
PART I
- American—Anderson Galleries—The sale of Part I of the library of the late Rev. Dr. Roderick Terry of Newport, R. I., held on May 2 and 3, realized a grand total of \$167,876. We list below the high prices obtained in the dispersal:
- 9—Thomas Aquinas—13 leaves ascribed to Gutenberg—Mainz—about 1460; Dr. A. S. W. Rosenbach \$1,100
 15—Twenty-four leaves, practically the entire Book of Genesis, from the Gutenberg Bible, printed at Mainz, 1450-1455; Dr. A. S. W. Rosenbach 5,100
 16—First volume of the first dated Bible, in Latin, on vellum, Mainz; Johann Fust and Peter Schoeffer, 1462; Gabriel Wells 2,250
 31—Fine copy of the “Kilmarnock” Burns—first edition—Kilmarnock—1786; Gabriel Wells 2,600
 36—Privately printed first edition “The Curse of Minerva”—Byron London: 1812; Gabriel Wells 1,450
 43—First edition of “Caesar's Commentaries”—Rome: 1469; Dr. A. S. W. Rosenbach 3,300
 48—First edition of “The Chronicles of England”—printed by William Caxton, 1480; Dr. A. S. W. Rosenbach 5,600
 49—First edition of Cicero's “De Officis et Paradoxa”—Mainz; Fust and Schoeffer, 1465; William Cappens 2,100
 51—Cicero's “Rhetorica Nova et Vetera”—printed at Venice by Jenson in 1470—first edition, on vellum, Philip Brooks 4,000
 61—First illustrated edition of Dante's “Divine Comedy,” Florence, 1481-19 plates engraved by Baldini after Botticelli; Gabriel Wells 2,750

- 387—Pair Georgian carved walnut conversation chairs in XVIIIth century needlepoint 540
 446—Pair George III silver candlesticks with candelabra branches—Francis Butty and Nich. Dumee, London, 1768; H. F. Dawson 500
 502—Indian Herati carpet; David Simon 610
 514—Upholstered sofa and pair easy chairs in blue chisel velvet; Mrs. A. S. Keeler 650
 526—Chinese Fu-lion carpet—Yung Chen; S. N. Leiterman 550
 538—Chippendale carved and parcel-gilded mahogany sofa in green cut velvet—English, XVIIIth century; Lenyon & Morant 600
 541—William and Mary turned walnut sofa in XVIIth century needlepoint; M. V. Horgan, agt. 1,200
 544—Brussels Renaissance hunting tapestry—“La Chasse au Sanglier”—XVIIth century; H. R. Garrity 4,000
 545—Brussels Renaissance hunting tapestry—“La Chasse au Lievre”—XVIIth century; H. R. Garrity 4,000
 549—Magnificent Tabriz palace carpet; G. E. Higgins 1,800
 550—Herat carpet—XVIIIth century; Harry P. Worster 1,000
 551—Herat carpet—XVIIIth century; Harry P. Worster 900
 559—William and Mary carved walnut settee in XVIIth century Flemish tapestry; H. E. Russell, Jr., agt. 1,550
 560—Superb Brussels silver-woven armorial tapestry after David Tenniers III—Hieronymus Le Clerc (priv. 1677), late XVIIth century; Felius Gouled 2,500
 561—Superb Brussels silver-woven armorial tapestry after David Teniers III—Hieronymus Le Clerc; H. E. Russell, Jr., agt. 2,400
 575—Important Brussels tapestry—“Pomona Courted by the Sylvan Deities”—circa 1710; Mme. A. Le Fortier 3,200
 576—Important Brussels tapestry—“Vertumnus in the Guise of an Old Woman Courts Pomona”—circa 1710; A. F. Schenney 2,350
 577—Important Brussels tapestry—“The Toilette of Pomona”—circa 1710; French & Co. 1,650
 578—Brussels tapestry—“Vertumnus and Pomona”—circa 1710; Mme. A. Le Fortier 4,900
 581—Bijar carpet; G. E. Higgins 875
 596—Meshed Herati carpet; A. H. Forrest 1,000
 597—Persian millefleurs carpet; M. Avigdor Galleries 1,250
 598—Antique Feraghan Herati carpet; M. Avigdor Galleries 575
 605—Important Louis XVI acajou marqueterie secrétaire à abat-vent, mounted in bronze doré—French, XVIIIth century; Jules Mueller 825
 607—Regence acajou and bois de violette library table, mounted in bronze doré—French, XVIIIth century; Mme. A. Le Fortier 775
 608—Louis XVI acajou commode, mounted in bronze doré—M. G. Cramer (M. E. 1771)—French, XVIIIth century; E. S. Farley 550
 613—Louis XV inlaid tulipwood and kingwood commode mounted in bronze doré—Bon Durand (M. E. 1761) and A. F. Delorme (M. E. 1748)—French, XVIIIth century; Leo Elwyn & Co. 700
 618—Brussels Tapestry—“The Court of Zeus and Hera on Mount Olympus”—circa 1700; H. E. Ward 2,700
 622—Antique Feraghan carpet; H. G. Albert 1,000
 623—Antique Feraghan carpet; B. M. Platt 775
 624—Antique Khorassan carpet; Dr. B. H. Bryant 875
 625—Mortlake Tapestry—“Feast of the Infant Bacchus”—circa 1690; M. V. Horgan, agt. 2,100
 639—Persian camel's hair carpet; G. Higgins 500
 TOTAL RECEIPTS FROM THE WHITELAW REID LIBRARY. 10,118

2,600

3,600

4,900

1,200

2,500

2,100

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Saturday, May 12, 1934

The ART NEWS

17

EDGELL RECEIVES NEW APPOINTMENT

BOSTON.—George H. Edgell, Professor of Fine Arts at Harvard University, Dean of the Faculty of Architecture, a Trustee of the Boston Museum of Fine Arts since 1927, and a member of the Committee of the Museum from 1931 to 1933, has been appointed Curator of the Department of Paintings of the Museum, according to an announcement made following the recent quarterly meeting of the Board of Trustees. Professor Edgell will take up his official duties on August 1, dividing his time equally between Harvard University and the Boston Museum. He succeeds Philip Hendy, Curator from 1931 until his resignation last October.

Since Professor Edgell's first official connection with Harvard in 1909, he has been closely associated with the art interests of the community. In 1913 he gave a course at Harvard in the Central Italian Painters, the first time such a course had ever been given in an American university. Since that time he has contributed largely to the development of the Department of Fine Arts at Harvard and to the corresponding spread of interest in the arts in the community. In 1920 he was visiting professor to the American Academy in Rome and in 1921, following his work there, he gave a series of eight lectures on Sienese painting at the Lowell Institute.

He became Dean of the Faculty of Architecture at Harvard, which directs departments of architecture, landscape architecture, and city planning, in 1922; and three years later he was made member of the Boston Art Commission on which he still serves. In 1929 he was exchange professor to the University of Paris. Since his election to the Board of Trustees of the Boston Museum in 1927 he has been an active member and has also served on the School Council.

PRATT INSTITUTE HOLDS ART SHOW

The forty-seventh annual art show of the School of Fine and Applied Arts of Pratt Institute is now current at the Institute, 215 Ryerson Street, Brooklyn, N. Y. An outstanding feature this year is the design of the show itself, which has been styled in the modern manner by Robert L. Leonard, advertising artist and instructor in advertising design. Huge photographic murals of super-imposed student drawings are displayed in a central booth to illustrate the scope of work completed during the year. In adjoining booths, approximately six hundred paintings, designs and models by student artists are on view. At the opening exercises, Thursday, May 10, prizes were awarded to honor students in the departments of architecture, pictorial illustration, advertising design, industrial design, interior decoration, fashion illustration and teacher-training.

ANNUAL AWARD IS ANNOUNCED

Robert A. Weppner, Jr., of Lakewood, Ohio, has been awarded the Katherine Edwards Gordon Fellowship in Architecture for 1934, founded by the late Mr. and Mrs. George B. Gordon of Pittsburgh and awarded annually by the American Academy in Rome. The estimated value of each fellowship is about \$4,000, the winner receiving \$1,450 a year for a term of two years, with free residence and studio at the Academy. Mr. Heppner is a graduate of the Catholic University of America, Washington, D. C.

REINHARDT GALLERIES

730 Fifth Ave., New York

CORRESPONDENCE**NEW YORK, WAKE UP**

To the Editor:

For many years, Paris held the center of the stage for art encouragement. Its government and city fathers were clever enough to provide great salons and palaces, monumental and spacious enough to hold great exhibitions in one ensemble of all the Fine Arts, of Painting, Sculpture, Architecture and Engraving.

In May, the élite and artists from all nations gathered on the Champs Elysées to see the Spring Salon opened by the President of the Republic and his Ministers with all the ceremonies of a state function. Thus Paris became gay and is today recognized as the Art Center of the World.

New York might follow suit. Mayor LaGuardia, having sponsored a Municipal Art Exhibition, has the rare opportunity to set New York's art expression in order. A temporary exhibition building could be built, designed something on the order of those at the Century of Progress Exposition in Chicago, just to inaugurate the idea.

Then all these separate and costly Art Society exhibitions could be housed under one roof. During this season we see them scattered all over town, crowded and without adequate hanging or housing space. For example, in the Forum of Rockefeller Center, which is only a temporary real estate project, an Art Society, The Salons of America, was jammed with over five thousand works badly arranged. The same is true at the Grand Central Palace where the Society of Independent Artists has over a thousand on exhibit, and at the Fine Arts Building with a large watercolor show, besides numerous other exhibitions and hundreds of dealers' galleries.

New York could easily, with the thousands of artists within her gates, put on an exhibition of over twenty thousand works every spring. While Mayor LaGuardia is to be congratulated on his efforts in the First Municipal Exhibition, I feel he was ill-advised in the procedure as many important Art Societies were ignored to serve on the Committee of Directors. I might mention a few: his own the Museum of the City of New York, the American Society of Etchers, New York Water Color Club, the Salmagundi Club, the National Arts Club, Allied Artists of America, and many others.

With all good wishes for the Municipality's artistic awakening, and hoping that New York will be as courageous as Chicago whose Century of Progress spirit our city might emulate.

If New York has any friends, for Culture's sake, wake up! See if you can't rival London, Paris and Berlin in civic pride, and show the respect and hospitality they give to their resident artists.

(Signed)

FREDERICK K. DETWILLER.

AMERICAN ARTBronxville,
19 April, '34.

Sir:

"What is the matter with American art?"—goes the question. Is nobody thinking or sincere? is asked. And, indeed after centuries of progress and education there is not the semblance of a Michelangelo or of a Rubens,—showing Thought. Nor is there apparent a Vermeer or an Ingre,—models of skill.

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Nor a van Gogh, Emil Nolde, Koschka,—the modern sachems of passion and vitality. And still again, what is the matter with the "art loving" public? It looks weary and jaded even before the best. Here one misses those vivacious, keen types seen in a French exhibition, quickly catching interesting points and ardently discussing them.—With an ardency that is contagious! Well, if the pleasant Muse has fled from the clamor of wheels and adding machines, those of you who are discouraging these "mass attacks" in her "honour" are rendering a good service. With thanks.

Sincerely,
(Signed) JANE CHALMERS.

CEZANNE AND ALBERT STERNER
To the Editor:

"The mechanical Tin Drummer boy is bright and hard with a red coat and blue trousers and yellow plume, and he drums and drums when he is wound up. Drums the same hard notes on his Tin Drum." (A. Stern.)

While reading Albert Stern's article, *The Cezanne Myth*, in the May number of *Harper's Magazine*, I felt, more than once, the truth of the above quotation. The author's note is a hard one. The fanatical hatred with which he attacks Cezanne and modern painting, leads one to suspect that he, too, suffers from the pathological condition of which he accuses modern painters.

There is no need for me to defend Cezanne. His work and his life are there for all to see, and anyone who had the fortune to view the loan exhibition of Cezanne's pictures at the Wildenstein Galleries a few years ago and did not feel the pure freshness of earth and sky and air in the landscapes or the human dignity in his portraits is much to be pitied.

His art and his life may be reviewed and analyzed by the Beauty-Doctors, but how hollow and unnecessary their phrases seem, beside his pictures!

To call Cezanne a "peasant" and Van Gogh "insane" is no proof that they could not paint, or that they were not great artists. There have been plenty of strange and pathological figures in the world of art, ever since the world began and who is Albert Stern that he should assume the authority to separate the sheep from the goats?

The wheels in his head have always functioned smoothly and successfully and kept him gloriously sound and healthy—but also, far removed from anything related to genius. Time indeed will adjust the differences between Cezanne and Stern.

(Signed) CARL ERIC LINDIN,
Woodstock, New York, May 5, 1934.

WOMEN'S GROUP ELECTS MEMBERS

The National Association of Women Painters and Sculptors announces the recent election of the following new members: Dorothy J. Arnold, Princeton, N. J.; Edith Mae Brisac, New York City; Pluma Brown, New York City; Edith Bry, New York City; Molly Guion, New York City; Dorothy Harrison, Brooklyn, N. Y.; Philippa Hughes, Provincetown, Mass.; Ruth Gertrude Jones, Schenectady, N. Y.; Wanda Korybut, New York City; Joan Levy, New York City; Avis L. McClean, New York City; Sara D. November, Richmond, Va.; Edith Panke, New York City; Marriette Winn Revere, Westfield, N. J.; Elizabeth Rothstein, Brooklyn, N. Y.; Geneve Rixford Sergeant, New York City; Ethelyn S. Stewart, Arlington, N. J.; Claire D. Sutherland, New York City; Mrs. A. J. M. Tuck, New York City; Lois Williams, New York City, and Eleanor Young, New York City.

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George Elmer Browne, N. A., New York, president of the Allied Artists of America, was recently awarded the society's Gold Medal of Honor for a painting in oil entered in the twenty-first annual exhibition of the organization now on view at the Brooklyn Museum. The title of Mr. Browne's canvas is "The Walls of Cuenca, Spain." Ulric H. Ellerhusen, A. N. A., New York, was awarded a similar medal of honor for sculpture entered in the exhibit. His entry, titled, "Frontier Farewell," is a fragment from his \$100,000 Pioneer Memorial, which is being erected by the Federal government at Harrodsburg, Kentucky. The Lindsey Morris Memorial Prize of \$200 for sculpture in bas-relief went to George Lober, A. N. A. New York, for a medal designed for the American Water Color Society. The Mrs. Louis Betts Prize of \$100 for a painting in oil was won by Miss Josephine Paddock of New York with her canvas entitled, "The Sealskin Muffs."

In addition to the above prizes the following Honorable Mentions were awarded for painting: First Honorable Mention to Gere R. Wickwire, New York; Second Honorable Mention to Will J. Potter, New York, for his canvas, "Ronda"; Third Honorable Mention to Miss Margery Ryerson, New York, for her painting, "Yellow Velvet." Three hundred fifty-one American artists are represented in the exhibition.

FOREIGN AUCTION CALENDAR**LONDON**
Christie's

May 15—Old English silver plate from various sources.

May 16, 17—Porcelain, decorative objects, furniture, tapestry and Oriental rugs.

Sotheby's

June 1—Weapons and antiquities.

H. R. Harmer

May 28, 29, 30—The "Hind" collection, Asia with India and States.

AMSTERDAM

Mensing

May 15—The Heldring collection of paintings.

May 15-17—Paintings, antiques, furniture, tapestries, etc.

COLOGNE

Lempertz

June 19-21—The Leiden armor collection.

BERLIN

Lepke

May 29-30—The Mosse collection.

LEIPZIG

Boerner

May 14-16—The graphic art collection of Friedrich August II, and German XIXth century drawings from the collection of Professor Arndt.

HAMBURG

Galerie Commer

May 16-17—Modern French, English and German graphic art.

FRANKFORT

Hugo Helbing

May 29—The collection of General Consul R. von Mumm.

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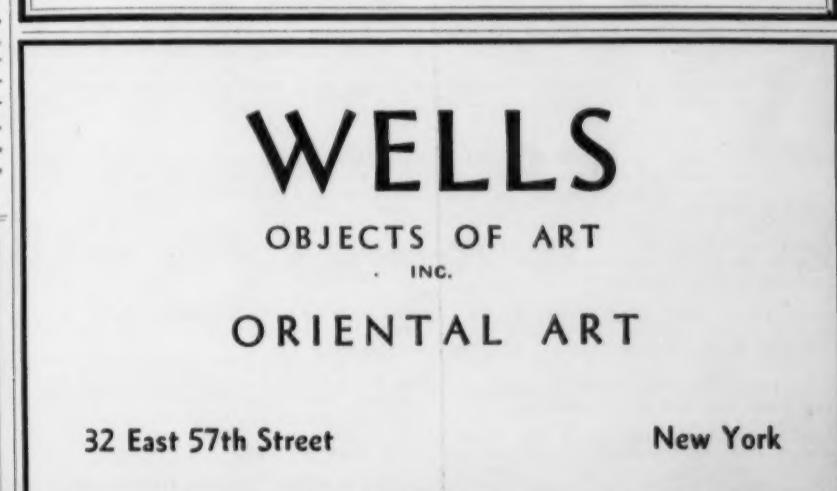
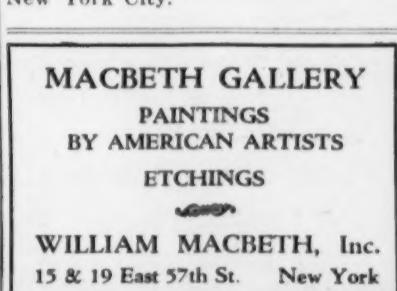
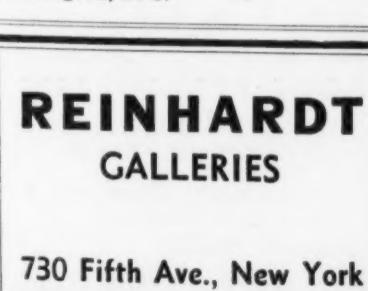
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Calendar of Exhibitions in New York

- Ackermann Galleries, 50 East 57th Street—**Exhibition of old and modern prints of New York, to May 31.
- American Folk Art Gallery, 118 West 13th Street—**Early American painting and craftwork.
- American Indian Art Gallery, 850 Lexington Avenue—**"Children and Indians," an exhibition of works by Indian artists.
- An American Group, Barbizon-Plaza Hotel—**Paintings by contemporary Americans.
- An American Place, 509 Madison Avenue—**Paintings—old and new, by Arthur G. Dove, to May 17.
- Arden Gallery, 460 Park Avenue—**Garden sculpture by Wheeler Williams, to May 15.
- Argent Galleries, 42 West 57th Street—**Members of the National Association of Women Painters and Sculptors.
- Isabella Barclay, Inc., 136 East 57th Street—**Fine antique furniture, textiles, wall papers and objects of art.
- Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.
- Brooklyn Museum, Eastern Parkway—**A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; 100 American block prints, assembled by the Print Club of Philadelphia.
- Brummer Gallery, 55 East 57th Street—**Classical sculpture, painting and other rare works of art.
- Frans Buffa & Sons Gallery, 58 West 57th Street—**Paintings by American and European artists.
- Galo Art Galleries, 624 Madison Avenue—**Paintings of American and foreign schools.
- Carnegie Hall Art Gallery, 154 West 57th Street—**Spring exhibition by artists of Carnegie Hall.
- Ralph M. Chait, 600 Madison Avenue—**Chinese art collection of Edwin D. Krenn.
- Arundell Clarke, 620 Fifth Avenue—**Exhibition of modern pictures.
- Contemporary Arts, 41 West 57th Street—**Boston Society of Independent Artists, May 14-June 9.
- Contempora Art Circle, 509 Madison Avenue—**Work by Lee Gatch, to May 19.
- Delphic Studios, 9 East 57th Street—**Watercolors by Rose Nessler, sculpture by Willem Van Beek, photographs by Luke Swank.
- Demotte, Inc., 25 East 78th Street—**Persian and Indian miniature paintings.
- Deshamps Gallery, 415 Madison Avenue—**Sporting prints by A. J. Munnings.
- Downtown Gallery, 115 West 13th Street—**Paintings, watercolors and sculptures, for \$100, by leading American artists.
- A. S. Drey, 680 Fifth Avenue—**Paintings by old masters.
- Durand-Ruel Galleries, 12 East 57th Street—**XIXth and XXth century French paintings.
- Eighth Street Gallery, 61 West 8th Street—**Second anniversary exhibition, to May 30.
- Ehrlich-Newhouse Galleries, 578 Madison Avenue—**Paintings by old masters and contemporary artists.
- Eighty-six La Salle Gallery, 86 La Salle Street—**Paintings by Rodriguez Orgas; group show.
- Empire Galleries, Inc., 620 Fifth Avenue—**Paintings by Miles Jefferson Early, to May 14; paintings by Diane Travis, starting May 15.
- Ferargil Galleries, 63 East 57th Street—**Recent paintings by Randall Davey, to May 20.
- French & Co., Inc., 210 East 57th Street—**Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.
- Gosden Head, Ltd., 10 East 50th Street—**Exhibition of sporting portraits by Raymond P. R. Neilson, A. N. A., to May 20.
- Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Paintings by Hobart Nichols, Bruce Crane, George Elmer Browne and Chauncey F. Ryder, to May 19; chalk drawings and etchings by John Groth.
- Grant Gallery, 9 East 57th Street—**Fifty prints of the year, to June 2.
- Marie Harriman Gallery, 61 East 57th Street—**Drawings and wood engravings by Demetrios Galanis, to May 14.
- Harlow, McDonald Co., 667 Fifth Avenue—**Etchings by representative artists; paintings of big game by Carl Rungius, watercolors and aquatint etchings of gun dogs by R. Ward Binks, during May.
- Hispanic Society of America, 156th Street and Broadway—**Books illustrated by Vierge, portraits by Sorolla and Mezquita, books published by the Hispanic Society.
- Kleikian, 598 Madison Avenue—**Rare Egyptian, Persian, Assyrian and other antique art.
- Kennedy Galleries, 785 Fifth Avenue—**Prints by contemporary artists.
- Keppel Galleries, 16 East 57th Street—**Etchings by Haden, Whistler, Meryon and Zorn.
- Kleemann-Thorman, 38 East 57th Street—**Paintings by Americans, to May 15.
- Knoedler Galleries, 14 East 57th Street—**Exhibition of woodcuts, wood engravings and lithographs by Auguste Lepere, from the A. Lotz-Brissonneau Collection.
- Kraushaar Galleries, 680 Fifth Avenue—**Paintings by American artists.
- Kuhne Galleries, 59 East 57th Street—**Modern furnishings and paintings.
- John Levy Galleries, 1 East 57th Street—**Paintings by old and modern masters.
- Lillienfeld Galleries, Inc., 21 East 57th Street—**Paintings by old and modern masters.
- Little Gallery, 18 East 57th Street—**Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.
- Macbeth Gallery, 15-19 East 57th Street—**Watercolors and pastels by H. Amiard Obersteuer and Karl Obersteuer, to May 14; Review of the Season, to May 21.
- Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—**French modern pictures.
- Metropolitan Galleries, 730 Fifth Avenue—**Works of rare old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue—**Fahnestock collection of laces and Blaue collection of textiles, through June 3; recent accessions in the Egyptian department; German XVth and XVIth century prints; lace and embroidered aprons of the XVIth-XVIIth centuries; landscape paintings, starting May 14.
- Mitford Galleries, 559 Fifth Avenue—**Group exhibition, through May; mural sketches and watercolors by Paul Meltner.
- Milch Galleries, 108 West 57th Street—**Paintings by American artists.
- Montross Gallery, 785 Fifth Avenue—**Exhibition of paintings by Revington Arthur, to May 19.
- Morton Galleries, 130 West 57th Street—**Group show of oils, watercolors and prints, to May 15.
- Museum of the City of New York, Fifth Avenue at 104th Street—**A New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china, starting May 16.
- Museum of Modern Art, 11 West 53rd Street—**Early museum architecture, 1770-1850.
- National Arts Club, 15 Gramercy Park—**Memorial exhibition of work by eight former members.
- New School for Social Research, 66 West 12th Street—**"The Art of the Negro," to May 21.
- New York Historical Society, 4 West 27th Street—**Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.
- New York Public Library, Central Bldg.—**Drawings for prints, in Print Room, to November 30.

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